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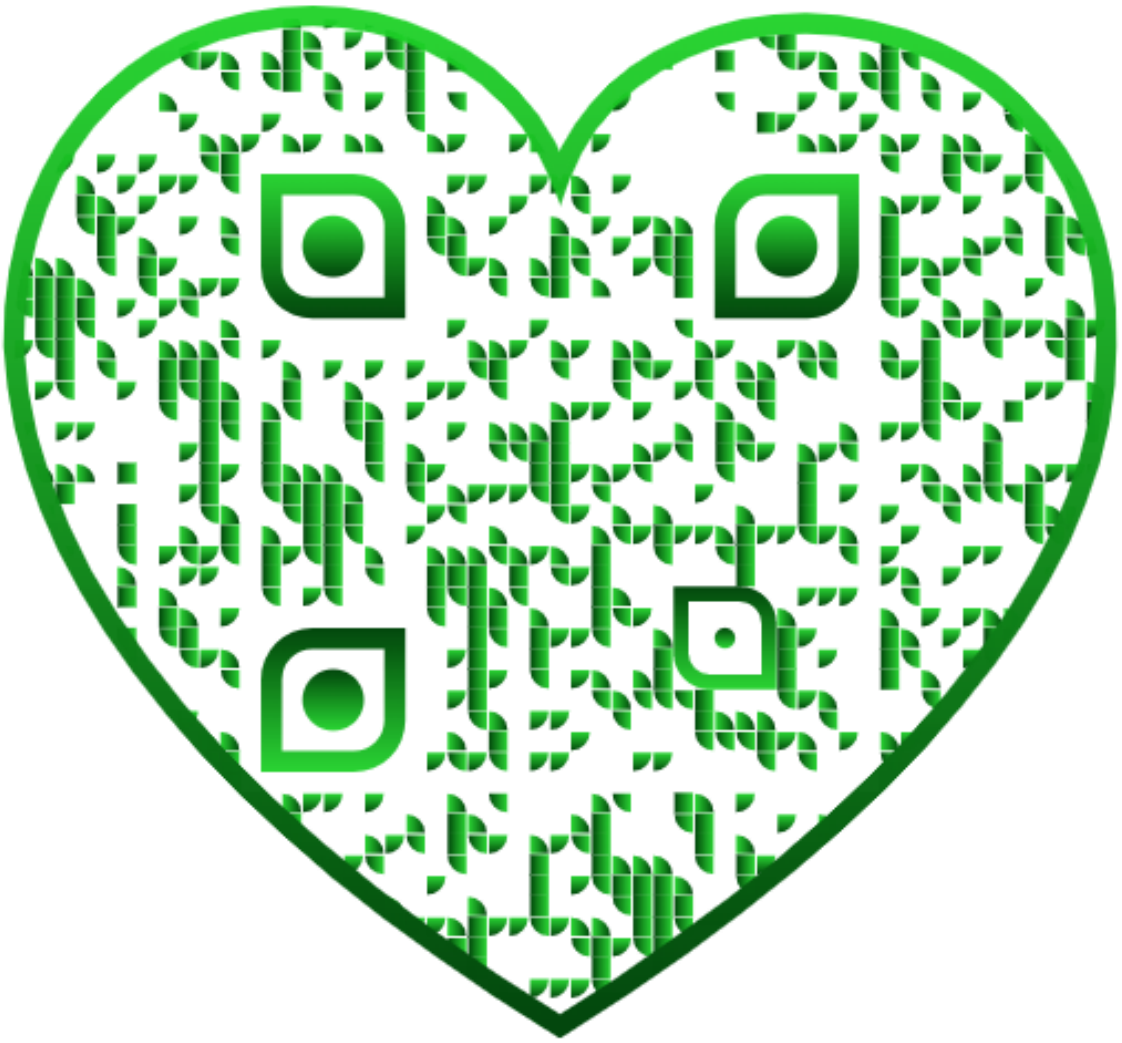

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contents

10 TRIBUTES
A host of rockers pick their favorite Randy Rhoads moments.

12 CRAZY TRAIN
His rise was meteoric—swift, brilliant and all-too brief. In March 2002, on the 20th anniversary of his death, *Guitar World* paid tribute to Randy Rhoads, the groundbreaking guitarist who helped Ozzy Osbourne get his career back on track.

22 REVELATIONS
Before he was Ozzy Osbourne's guitarist, Randy Rhoads was an in-demand guitar teacher in Southern California. Former student Chet Thompson remembers his legendary instructor's words of shredding wisdom and recreates a revelatory private lesson.

28 LOST BOY
Guitar World pays tribute to Randy Rhoads with this rare guitar-oriented interview and private lesson.

34 LAST LICKS
Just prior to his untimely death, Randy Rhoads gave his fans first-hand insight into his methods and technique in a special guitar clinic.

40 HOLLYWOOD KNIGHTS
Kelly Garni recalls his wild-and-crazy teenage years with Randy Rhoads, his best friend and Quiet Riot bandmate.

48 ALL ABOARD!
In an excerpt from his autobiography, *Off the Rails*, bassist Rudy Sarzo recalls his crazy life on the road with Ozzy Osbourne, Randy Rhoads and assorted midgets and meats.

56 RHOADS TO SUCCESS
The private teachings of the amazing Randy!

62 FINAL WORDS
Randy Rhoads' last interview, conducted with an American rock magazine days before his death in the spring of 1982.

64 RHOADS MAP
A guide to Randy Rhoads' rig for the 1981 *Blizzard of Ozz* tour.

*****

transcribed

66 FLYING HIGH AGAIN
72 CRAZY TRAIN
78 SUICIDE SOLUTION
84 STEAL AWAY (THE NIGHT)
92 REVELATION (MOTHER EARTH)

cover photograph by
JAY BANBURY/NEIL ZLOZOWER

TRIBUTES

A HOST OF ROCKERS PICK THEIR FAVORITE RANDY RHOADS MOMENTS.

MICK THOMSON (SLIPKNOT)

"GOODBYE TO ROMANCE"

"I only like the Ozzy albums with Randy on guitar. I really respect solos that are technically accomplished *and* say something, and the solo on 'Goodbye to Romance' is a great example of a lyrical guitar solo. It's one of those leads that makes me cry—a composition within a composition."

ZAKK WYLDE

"OVER THE MOUNTAIN"

"Man, I remember hearing this at the time with my friends, and we were all totally psyched. Eddie Van Halen was the only guy in those days, and suddenly here was this Ozzy record with Randy Rhoads, and now we had two top guys. And their styles were mind-blowing, but different. Eddie was just more fuckin' insane and off-the-cuff—an incredible improviser—whereas with Randy it was about the songwriting and how he would write out and structure his solos."

Dimebag Darrell

JACK BLACK

"REVELATION (MOTHER EARTH)"

"It starts off like a slow epic with gongs and lyrics about 'The Mother of all Creation/ I think we're all going wrong.' But then at the end it turns into this hard-rocking explosion, as Randy goes into this face-melting classical solo. Delicious."

JERRY CANTRELL

"TONIGHT"

"I'd pick this one for Randy's guitar solo alone, which, in terms of emotive power, is in the same class as David Gilmour's on 'Comfortably Numb.' This isn't one of the harder rocking things he did, it's almost a ballad in a way, though it definitely picks up in the choruses, which have some great chords. That solo is so sad yet beautiful, but it's not completely down. In fact, it's really uplifting."

NICK HIPA (AS I LAY DYING)

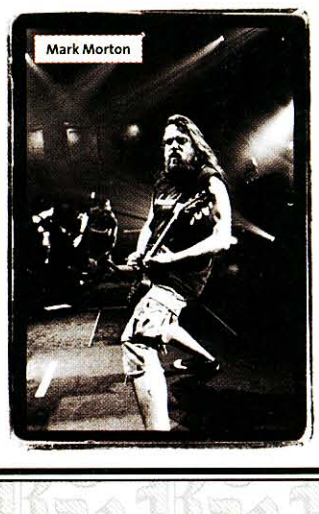
"DEE"

"Randy will always be my favorite guitar player. When I was younger, this song made an impact on how I thought about music and approached the guitar. Here, Randy was embracing a style of music that was so far removed from what he was usually playing. It gave the sense that he was open to all forms and styles of music. I've always tried to pursue that goal, rather than be just a metal guitar player."

MARK MORTON (LAMB OF GOD)

"DIARY OF A MADMAN"

"Of all the killer Randy tracks, this is among the smartest. In fact, it's one of the more abstract, dissonant songs from that era. The chords and notes he chose to play literally sound deranged. It's actually uncomfortable to listen to because the chords are so atonal. I think that working and touring with Ozzy, Randy found himself in the middle of insanity, and it bled out of his instrument. It's magical."



Mark Morton

Jack Black

JON DONAIS (SHADOWS FALL)

"MR. CROWLEY"

"It's like the national anthem of guitar solos."

DIMEBAG DARRELL

"DIARY OF A MADMAN"

"This song shows a bit of most everything Randy could do. He wrote in a similar dark, heavy-sounding vein as Tony Iommi, but he was more versatile. Randy could mix classical playing with the demonic stuff. The guitar solo on this song sounds like it fell from the heavens! I love how he multitracked his guitar to get a really wide sound. Rhoads was just a little dude who exuded classiness, from the way he played to the way he dressed. There's no telling where guitar playing would be today if he were still with us." (Originally printed in *Guitar World*, February 2005)

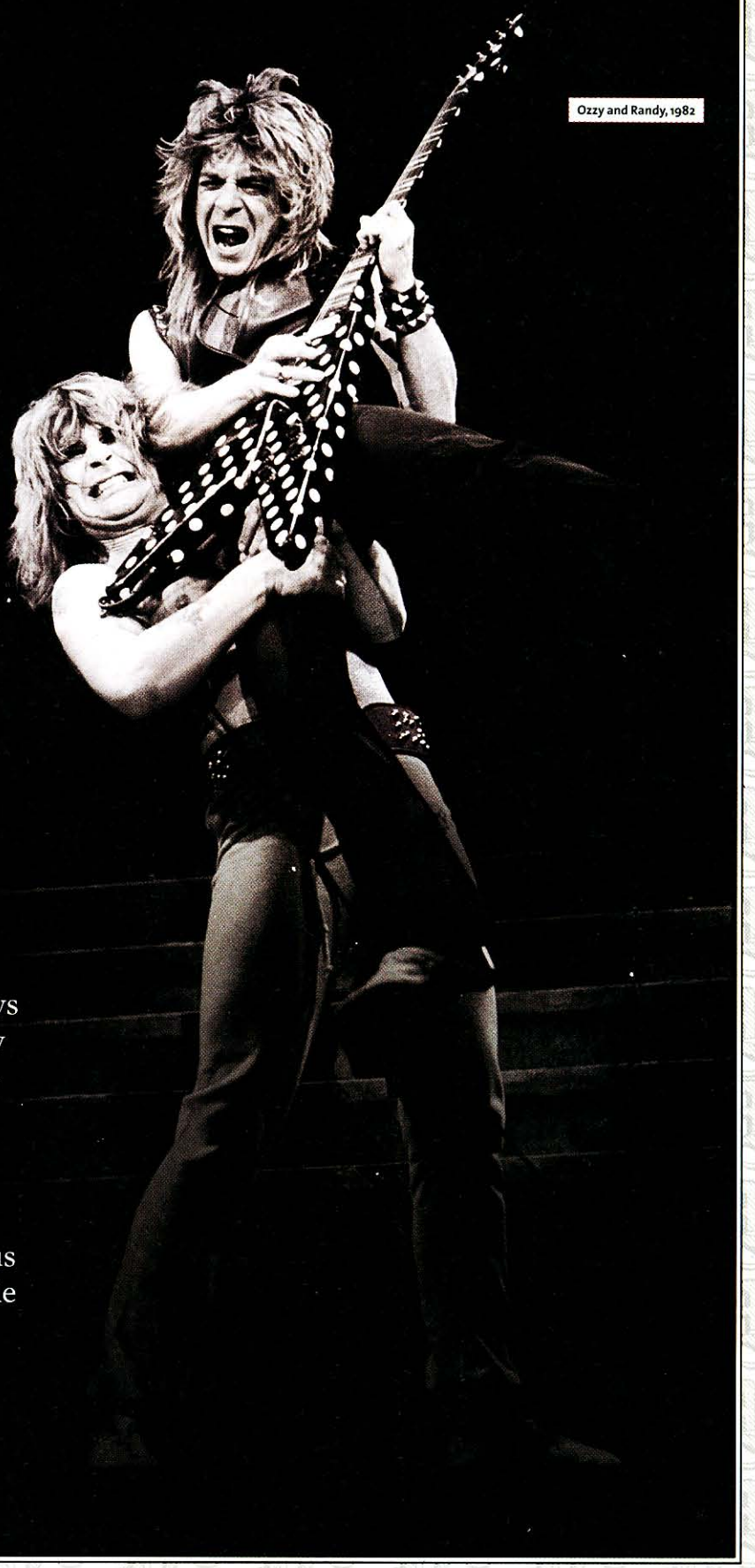
THIS PAGE: NEIL ZLOZOWER (DIMEBAG DARRELL); ANGELA BOATWRIGHT (JACK BLACK); JIMMY HUBBARD (MARK MORTON); OPPOSITE PAGE: PAUL NATKIN

GARY MOORE

"I got to know Randy pretty well when he came to England to join Ozzy's band. In fact, I remember him asking me if I thought it was a worthwhile gig. [*laughs*] I told him to give it a few years and see what happened. He was so sweet and he was a great little player. He was so fucking fiery and really took the instrument seriously. I was incredibly sad when I heard what happened to him, because it was just such a dumb thing. It never should have happened. They called me the day after Randy died and asked me to replace him on the tour, but I was too upset. It's tragic to think of what Randy would have done."

GREG TRIBBETT (HELLYEAH, MUDVAYNE)

"My friend inspired me to buy a guitar, but hearing Randy Rhoads for the first time made me want to learn how to play it."



Ozzy and Randy, 1982

OZZY OSBOURNE

"He was an exceptional musician, a dedicated guitarist, but he was always fun to be around. He just made every day a pleasure. He was always a gentleman, but very funny. That could fool people, because he could be so shy, but then they'd hear him play, and he'd blow people off the face of the earth. If he were still here with us he'd be at the forefront of what people are playing. He'd be the leader."

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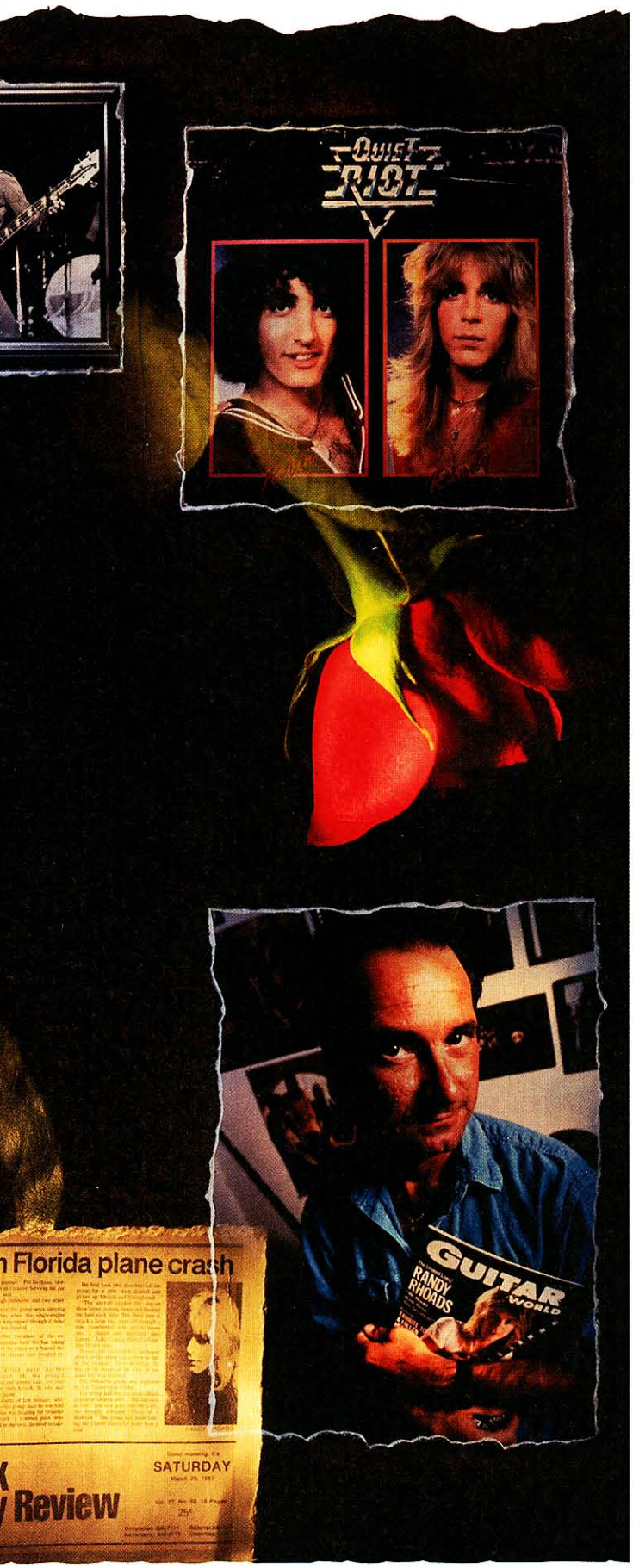


Crazy Train

HIS RISE WAS METEORIC—SWIFT, BRILLIANT AND ALL-TOO BRIEF. IN MARCH 2002, ON THE 20TH ANNIVERSARY OF HIS DEATH, *GUITAR WORLD* PAID TRIBUTE TO RANDY RHOADS, THE GROUNDBREAKING GUITARIST WHO HELPED OZZY OSBOURNE GET HIS CAREER ON TRACK.

BY Alan di Perna

Reprinted from Guitar World, March 2002

"THERE ARE SOME PEOPLE WHO ARE LIKE A SHOOTING STAR. They come and hit the planet and explode into a beautiful rainbow of colors. Then they shoot off somewhere else. And that was the life of Randy Rhoads."

Ozzy Osbourne waxes uncharacteristically poetic on the subject of Randy Rhoads. The legendary guitarist was just 25 years old when he died in an airplane accident on March 19, 1982, while on tour with Ozzy's band. These days, Osbourne is a metal icon; as figurehead for the annual Ozzfest he's become a tattooed patriarch for a whole new generation of hard-music fans, but things were very different when the singer first met up with Rhoads in 1979. Ozzy had just been fired from his original band, Black Sabbath. For all intents and purposes, he was holding a one-way ticket to Palookaville.

"I was a drunken, drugged-out, fucked-up slob," Osbourne admits. "But Randy was patient with me."

Rhoads' composure benefited them both. Osbourne's solo career was launched by means of the two albums he recorded with Rhoads, 1980's *Blizzard of Ozz* and '81's *Diary of a Madman*, and those records form the basis for Rhoads' own formidable legend. More significantly, his stunning guitar technique, classical influences and admirable musical discipline on those albums helped launch the Eighties shred boom.

But Rhoads' appeal has long outlived the era of big hair and spandex leotards. While he doesn't have the status of dead rock stars like

Jimi Hendrix, Jim Morrison or John Lennon, Rhoads nonetheless holds a special place in the rock guitar subculture. He is the all-American guitar hero, the golden-haired patron saint of every kid who ever labored long and hard to master metal licks in a suburban bedroom.

Rhoads was born December 6, 1956, in Santa Monica, California, and raised in the L.A. suburb of Burbank, which for many years was an enclave of conservatism and traditional family values amid the bizarre cultural circus that is greater Los Angeles. Rhoads' earliest musical instruction was given to him by his mother, Delores, a professional musician who ran a music school in Burbank and raised her three kids single-handedly.

By the time he was in his teens, Rhoads was teaching guitar at his mom's music school. He taught his junior high school friend Kelly Garni how to play bass, and together they worked their way through the usual assortment of garage bands, ultimately forming Quiet Riot with drummer Drew Forsyth and singer Kevin DuBrow. By the mid Seventies, Quiet Riot became the house band at the Starwood, Hollywood's archetypal rock dive. The Sunset Strip glam-metal scene was in its formative stages back then.

"The real hardcore music was going on at the Starwood," Garni recalls. "You had Van Halen down the street at Gazzarri's. They were doing a Top 40 thing."

Eddie Van Halen and Randy Rhoads were the two prime originators of the pyrotechnic guitar style that would come to dominate Eighties metal. Both brought a new level of technical expertise to rock guitar playing. But while Eddie's approach was intuitive and rooted in traditional rock aesthetics, Randy's arose from a classical foundation he acquired through his formal musical training. For the most part, he broke with rock's long tradition of spontaneously improvised solos, a custom that stemmed from African-American musical forms like jazz and blues. Instead, Rhoads brought the rock guitar solo closer to the spirit of the classical cadenza—a set piece specifically designed to showcase technical virtuosity.

Rhoads on July 4, 1981

Rhoads frequently shunned blues-based, African-American–derived pentatonics in favor of classical scales and modes, such as the natural minor (Aeolian) intervals heard in his solos for Ozzy's "Crazy Train" and "Believer." Rhoads was not the first axman to use these modes; earlier metal guitarists like Deep Purple's Ritchie Blackmore had also favored minor scales. What sets Rhoads' use of these modalities apart is the level of articulation he was able to bring to even the most difficult passages. His fluid legato feel was unique in all the world of rock.

Progressive rock bands such as Yes, Gentle Giant, Focus and Emerson, Lake and Palmer had also previously popularized the use of European classical modes and virtuosity in rock music. But Rhoads' appropriation of these elements is completely devoid of prog-rock's "high-brow," Euro leanings. Instead, while astoundingly precise and harmonically astute, his playing is unmistakably Caucasian American—and 100 percent heavy metal. His biggest heroes, after all, were people like Leslie West and Alice Cooper guitarist Glen Buxton, not Beethoven and Mozart.

In terms of his instrument and stage look, Rhoads took a major cue from the transgendered glam-icon image of David Bowie guitarist Mick Ronson and even began playing a white Les Paul, as Ronson did. Rhoads' stage outfits were designed by his longtime girlfriend Jody Raskin. They featured huge polka dots, which later became something of a Rhoads trademark, and big bow ties, generally worn over a bare torso. While DuBrow was Quiet Riot's extrovert onstage and off, it was Rhoads who "unquestionably stole the show," according to Garni.

"He was five feet seven inches, and he weighed only 105 pounds," says Garni. "His guitar was almost bigger than him. But he'd run around like a wild man

MICHAEL SEXTON (PREVIOUS SPREAD); NEIL ZLOZOWER (TOP); GARY GERSHOFF/RETNA LTD. (BOTTOM).

"RANDY CONFIDED IN ME THAT HE HAD ASPIRATIONS TO DO SOMETHING ELSE OTHER THAN PLAY WITH OZZY. JUST BEFORE HIS DEATH, I KNOW HE WASN'T THE HAPPIEST CAMPER OUT THERE."—TOMMY ALDRIDGE

with it and just be humongously loud. As shy as he was, Randy was the star."

The band recorded two albums, *Quiet Riot I* and *Quiet Riot II*, but was unable to secure U.S. releases for either disc; both records originally came out in Japan only. (Highlights from the albums were posthumously reissued in 1994 on the CD *Quiet Riot: The Randy Rhoads Years*.) Disillusioned with the band's inability to get any farther than Sunset Strip, Garni left in 1979, shortly after the recording of *Quiet Riot II*. He was replaced by Rudy Sarzo. The Cuban-born bassist, a former hairdresser, became Rhoads' new friend and took charge of his coiffure. The two would also go clothes shopping together. "The funniest thing," recalls Sarzo, "is that because Randy was so little—like, a size one—we used to go to girls' stores for his jeans and stuff like that. He couldn't find the right size in a men's store."

Despite his newfound friendship with Sarzo, Rhoads exited Quiet Riot a few months after Garni. "We were doing everything possible to get ourselves an American record deal," says Kevin DuBrow, "but the band was going nowhere fast, and Randy knew it. In October 1979, Randy—unbeknownst to me—heard that Ozzy Osbourne was auditioning guitar players, so he took his little practice amp and tried out."

Osbourne takes up the tale. "Even though I was fucked up on cocaine and booze, I remember when I first met Randy Rhoads. I was staying at a hotel called Le Parc on West Knoll off Santa Monica Boulevard [*in West Hollywood*]. I used to live like an animal then. And Dana Strum from Slaughter says to me, 'I've got this fucking amazing guitar player for you.' And I go, 'Yeah, sure.' 'Cause at the time, everybody was a fucking Hendrix clone. So it was one in the morning and I was fucking smashed. Off the wall. And this little guy comes in. I thought he was gay at first. He was very effeminate looking, and he wore little boots. He looked like a fucking doll. But even in my stupor, I realized he was great as soon as he started playing the guitar."

By this time, Ozzy had been ejected from Black Sabbath in a manner less than friendly. His excessive drinking and drug use had estranged him from his first wife, Thelma Riley. His management had been undertaken by Sharon Arden, daughter of former Sabbath manager Don Arden. Sharon and Ozzy's business relationship grew into a love affair, a frequently explosive romance that, nonetheless, would eventually result in marriage. Along with Rhoads, they recruited two British rock vets: former Rainbow bassist Bob Daisley and ex–Uriah Heep drummer Lee Kerslake. This would be the group to launch Ozzy's solo career.

Singer, manager and band decamped for England, where they began preparations for Ozzy's solo debut album. Despite differences in age, nationality, personal discipline, professional experience and capacity for alcohol and drug consumption, Ozzy and Rhoads soon became fast friends. "Sharon, Randy and I and a couple of roadies, we'd go out and be goofy," Ozzy recalls. "We loved that.

I remember Randy liked to drink Kahlúa and milk. We'd get drunk and start fights. And Randy was a hundred and fucking five pounds wet, you know."

Rhoads' legend tends to paint the guitarist as something of a choirboy, an innocent adrift in the decadent world of rock and roll. But the human being behind the legend wasn't quite so angelic. "Randy's consumption of drink was nowhere near Ozzy's," says Sharon. "But when Randy did drink, he had a wicked little sense of humor. He would love to wind people up. Like we were once in a hotel bar somewhere. Randy went and pissed in his drink, then he gave it to the waitress and said, 'You know, this scotch doesn't taste right. You wanna taste it?' And she was tasting it and, like, dying."

Women in particular seemed to be Rhoads' chosen prey when it came to practical jokes. "He used to fuck around with girls—not sexually, but mentally," says Sharon. "He used to like to play games with them. He was a gorgeous-looking guy, but he was terrible with women! He would really make fun of them."

Perhaps it was a defense mechanism, or a way of venting frustration as he struggled to remain faithful to Jody, his girlfriend back home, amid the temptations of his new surroundings.

"Jody was Randy's real girlfriend," said Ozzy. "But he'd go out on dates. Whether it was physical or not, I don't know."

For a while Ozzy and Rhoads shared an apartment in Kensington, one of London's tonier neighborhoods. By all accounts the household was like a heavy metal reenactment of *The Odd Couple*, with Rhoads playing Felix Unger to Ozzy's Oscar Madison. "I was always fucked-up stoned and drunk, like a big, bloated, beer-drinking pig on the floor," Ozzy recalls. "And Randy used to clean the pots and pans, clear away the empty beer bottles and fuck knows what else."

Shortly afterward, Ozzy, Sharon and Randy took up residence together in the nearby, but more working-class, London environs of Shepherd's Bush. "Above the Townhouse recording studios they had apartments that they rented," Sharon recalls. "We all lived together there. And it was just fucking mad. Shepherd's Bush is a very Irish area, and on every corner is a pub. On a Sunday in England, the pubs would close at three o'clock, and the streets would be full of drunken Irishmen. So the three of us would make this 'special mixture' and throw it out of the window on all the Irishmen walking down the street. The guys used to piss in a great big bowl. We used to put soup in it, and stale old food. There was crap in it; we used to shit in it. Then we'd warm it up on the stove until it smelled. And then as people would walk past, we'd pour it on them. It was funny for a while, but eventually it became a big-time problem. Irishmen would gang up and wait on the corner for us!"

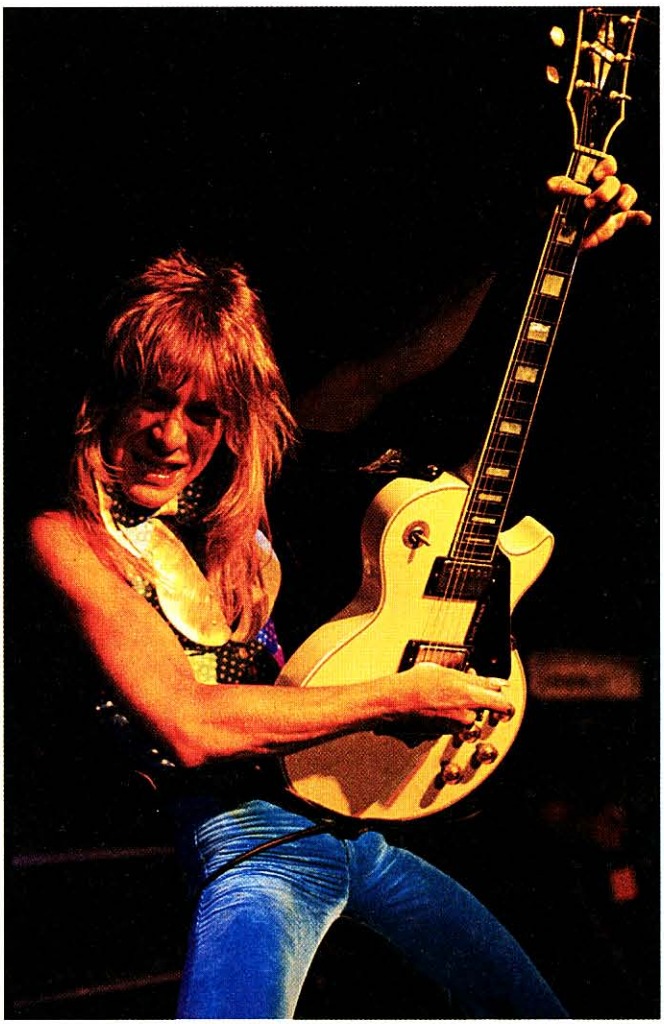
Somewhere amid the boozing and excremental pranks, the band buckled down to write and rehearse material for Ozzy's solo debut album. "It was a writing team," says Ozzy. "Randy wrote the riffs, Bob Daisley wrote the lyrics and I came up with the vocal melodies." The material that became the *Blizzard of Ozz* album marked a move away from the sludgy sound and satanic overtones of Black Sabbath. The album is relatively devoid of demonic imagery, apart from the goat horns and skull in the sleeve art and a song about British occult author Aleister Crowley. Tracks like the classic rock radio staple "Crazy Train" seem to owe more to the pop metal style Rhoads cultivated back when Quiet Riot were vying with Van Halen for control of the Sunset Strip. Rhoads turned out to be an ideal musical partner for Ozzy. While Ozzy possessed the veteran rock perspective Rhoads lacked, Rhoads had the discipline Ozzy had never cultivated.

"I remember when we started to work on 'Goodbye to Romance,' " says Ozzy. "Randy said, 'Maybe if you tried it in this key...' He worked with me. He had the patience because he was a guitar teacher. And he gave me a lot of confidence. He wouldn't intimidate me. Because, believe it or not, I'm quite easily intimidated."

Once writing for the album was completed, Ozzy, Sharon and the band repaired to Ridge Farm, a residential recording studio in rural Sussex. Ozzy was still without a record deal; the sessions were financed from his own private funds, so the project was on a tight budget. The sessions were initially engineered by Chris Tsangarides, who'd helmed the console on Judas Priest's *Sad Wings of Destiny*. But the band was reportedly dissatisfied with the initial sonic results, and Max Norman, who would later produce Megadeth and Grim Reaper, took over as engineer.

"The sessions went pretty fast," Norman recalls. "Everyone played together, and the stuff was already written, except for the vocals and guitar solos." Norman reports that Rhoads would always record scratch guitar solos as part of the basic track. "Randy would recut the main solo as an overdub, and then he'd recut the [*outro*] solo as well. And Ozzy would tell me, 'No, turn that off and put on the original one.' And then Randy would go, 'Oh, all right, but at least let me double it.' So he'd get in there and double or triple it, and whip some other stuff on there as well."

> "AFTER SPENDING AN HOUR ONSTAGE PLAYING SONGS THAT HE COWROTE WITH OZZY, RANDY JUST FELT UNCOMFORTABLE DOING BLACK SABBATH SONGS, WHICH WERE NOT REALLY HIS STYLE."
> —RUDY SARZO



According to Norman, Rhoads mainly used a polka-dot Gibson Flying V and his white Gibson Les Paul for the sessions. These were played through a 100-watt Marshall head with two cabinets. "Randy had read somewhere about using the Variac [*variable voltage regulator*]," says Norman. "So we dragged it in and dropped the Marshall down to 90 or 92 volts. You get a creamier edge to the distortion that way."

Rhoads' cabinets were pointed at a flight of stone steps leading up from the basement area at Ridge Farm and close-miked using two Shure SM57s per cab. In addition, a Neumann U87 mic was placed six to eight feet from the cabinet and a second U87 was situated 12 feet to 20 feet away to pick up room ambience. His effects consisted of a pedal board containing some MXR effects and a Vox wah. Norman treated the guitar with control-room effects as well. "The main thing we had in the studio back then was the AMS 1580 digital delay, which was the first good, long digital delay," he says. "It went to 408 milliseconds, which was a big deal in those days. A lot of the echoes on Randy's guitar on that album are 408 milliseconds."

The actual recording of guitar solos was a lengthy process, according to Norman. "Randy would say, 'I'm going to need to listen to this a lot of times. You can just go to the pub for a couple of hours.' I'd make him a 1/4 stereo mix of the backing track: I'd record maybe 15 or 20 passes of the section where he'd be soloing, starting about 15 seconds before the solo and ending about 20 seconds after. I'd play that back and send it through Randy's headphones or through the two big 15-inch Tannoys that we had out on the studio floor. Randy would stand at the top of the steps [*leading to the basement where the amps were*] and try out ideas for solos. I'd go to the pub for a couple of hours. And when I got back, he usually still wasn't ready. But once he knew what to do, he'd slam down a good one, and then we'd get it doubled and tripled up."

The *Blizzard* album also contains Rhoads' solo acoustic composition "Dee." The title comes from a nickname for his mother, Delores. "Randy absolutely

(From left) Sarzo, Aldridge, Osbourne and Rhoads onstage in 1982

adored his mother," says Ozzy. "And one day Randy came to me and said, 'Do you mind if I do this classical guitar piece for my mum?' And I said, 'Fuck, what yer askin' me for? Go ahead.' "

Max Norman remembers Rhoads as a confident, focused studio musician. "I think everybody was in awe of his composing. His chord changes were great. He was the sort of guy you didn't argue with; you just tried to keep up. At some point, Ozzy would say, 'This is taking forever. We don't need all these tracks.' Remember, the first album was being done on Ozzy's money and it was all the money he had in the world, I think, for four weeks in the studio. So we didn't have a lot of time to hang around trying different ideas. But if Randy really wanted to do something, he could usually bring Ozzy around."

Actually, quite a bit of time was spent "pulling vocals out of Ozzy," as Norman phrases it. "It would take about six or seven hours. And it was always a question of getting it out of him before he collapsed, because he'd be drinking scotch or doing blow. One time, toward the end of those sessions, I was recording Ozzy and I couldn't hear anything. I soloed out the track and I could hear this dribbling sound. And it was Ozzy pissing on the studio carpet. He didn't even bother to sing. Another time I listened in and he was throwing up."

Like everyone else, Norman remembers Randy's consumption of intoxicants as being very moderate. "He'd never take a drink in the studio. Maybe after the session, but that was it. One of his little fingers had a very long fingernail on it, and maybe he'd have a tiny bit of cocaine on there, maybe at the end of the week. He was a very straight guy; he was into playing. I saw him do coke maybe three times I can think of. And in those days, that was like being a Christian. Everybody else was crazy."

At Dane County Coliseum, Madison, Wisconsin, January 23, 1982

Shortly after *Blizzard of Ozz* was completed, Ozzy signed a deal with Don Arden's CBS-distributed Jet Records, and the band started to tour behind the album's September 1980 release. At first, the going wasn't easy. The general perception was that Ozzy's best days were behind him and that he'd become just another booze-and-dope casualty. And at the dawn of the Eighties, heavy metal was far less popular than it is today. Seventies metal, the music's first wave, had long since peaked. A significant portion of the rock audience had moved on to newer styles such as punk, post-punk, hardcore, industrial, Two-Tone ska, new wave, no wave, synth pop and the rockabilly revival, among other genres. Ozzy Osbourne and his new band had to scramble to gain a toehold.

"We had nothing in the beginning," says Sharon. "We weren't earning a lot of money from the dates, and it was really, really rough. When we were first starting out, the hotels we stayed in were shit holes. I mean, Motel 6 was a luxury for us. And the first thing Randy would do when he got into one of those rooms was jump up and down on the bed and put the light under the fire alarm. We wrecked a few hotel rooms together."

According to Sharon, however, Rhoads was not discouraged by the spartan touring conditions. "Randy wasn't a limo kind of guy. That wasn't his thing. All he wanted was to play."

The band's bassist and drummer, apparently, were somewhat less tractable. "Bob Daisley and Lee Kerslake did nothing but complain from day one," says Ozzy. "I remember one occasion

JAY BANBURY/NEIL ZLOZOWER (BOTTOM)

where Sharon comes to us and says, 'Good news, guys: our show at the New York Palladium sold out in half an hour and they want to add another show.' So Daisley and fucking Kerslake go and have a little chinwag, and they come back and say, 'Okay, we'll do the second show if we can have double per diem.' Randy looked at me and said, 'What the fuck are they on about?' He didn't even know what per diem meant."

Rhoads, of course, was considerably less seasoned than Daisley and Kerslake. To see the world while touring with Ozzy Osbourne was plenty for him. "Every country we went to, Randy would love it," says Sharon. "He was a real little tourist. When we got to a town, he'd find out what the local tourist attraction was and go visit it. He loved to collect model trains, so he'd go find some local toyshop that specialized in that. You would never have Randy stuck in the hotel room. He'd be out exploring. I mean, he did find the food in Europe a bit difficult. He loved his American food. But he ate a lot of McDonald's and candy, so it was fine."

In a sense Ozzy and Sharon became surrogate, if somewhat dysfunctional, parents for Rhoads in his strange new surroundings. "I remember, we were somewhere on the road and Randy had a toothache," Ozzy recounts. "The problem was a wisdom tooth. Have you ever had a wisdom tooth pulled? It's like having your fuckin' head ripped off. So Randy goes to this dentist that rips his face out. By the time we got him back to the hotel, there was about six big Kleenex boxes soaked in blood. And I go, 'What the fuck have they done to him, Sharon?' And Sharon's going crazy, like a mom."

The band's hard work paid off and *Blizzard of Ozz* became a substantial success, with two singles—"Crazy Train" and "Mr. Crowley"—making the charts. Eager to capitalize on their good fortune, Osbourne, Rhoads, Daisley and Kerslake returned to Ridge Farm studios to cut a follow-up to *Blizzard of Ozz*, with Max Norman once again at the controls. Pleased with the way *Blizzard* turned out, they went about things much the same way, even down to the placement and miking of Randy's amp.

"The main difference was that Randy wanted to be in the control room when we recorded the second album," Norman recalls. "So we set him up using D.I.s [*direct injection*]. What we ended up doing was preamping the guitar through the board, which was cool because we could actually change the amount of drive into the front end of the amp without killing it. This was before people started making separate preamps and power amps for guitar."

While preamping the signal to the board, Norman also took the opportunity to add a wider variety of control room effects to the signal. This was partially because more gear had become available since the making of *Blizzard*. "On the second album, we had a Lexicon 240 [*reverb unit*] with new chips in it. We used it for some of the spacey clean-guitar stuff. The Lexicon had a long, 30-second delay, and we doubled those guitar figures into it. That made them sound kind of spooky."

The guitar sounds are generally bigger and warmer on *Diary of a Madman*, the second Ozzy Osbourne album. Octave-divider and envelop filter–style effects from an Eventide Harmonizer and AMS Flanger impart a sense of depth. In addition, Randy played a wider range of guitars on the album than he had on *Blizzard*. In the time since making the first album, he'd supplemented his Gibson Les Paul and Flying V with several custom-made V-shaped Jacksons. Compared with *Blizzard*, the music on *Diary of a Madman* has more of the stagey, dark melodrama one might reasonably expect from Ozzy Osbourne. The guitar tones have more depth, and much of the soloing possesses a kind of hellbent urgency.

"I remember Randy wasn't really happy with the guitar solo on 'Diary of a Madman,' " Ozzy recalls. "I said, 'You know what, Randy? The studio is yours. You can spend as much time on that solo as you want. It's my record deal, and as far as I'm concerned, you can stay a fuckin' month in there.' I remember him coming out of the studio a few days later with this big shit-eating grin on his face. And when I heard the solo, it blew my fuckin' mind, man."

But all was not well in the Osbourne camp. Toward the end of the sessions for *Diary of a Madman*, Ozzy and Sharon fell into a dispute with Bob Daisley and Lee Kerslake. "There was a bit of contention about the publishing," Norman says. "I remember Daisley and Lee getting pretty pissed off about it at the end. I remember Ozzy talking to Sharon and saying, 'They're fucking gone.' And Ozzy fired them, basically. Ozzy fires everybody. He's fired me more than once!"

The dispute has never really

"RANDY AND I HAD A CHAT ONE DAY AND HE SAID, 'THE BAND IS JUST A LOT OF GEEKS. YOU DRINK TOO MUCH.' "—OZZY OSBOURNE

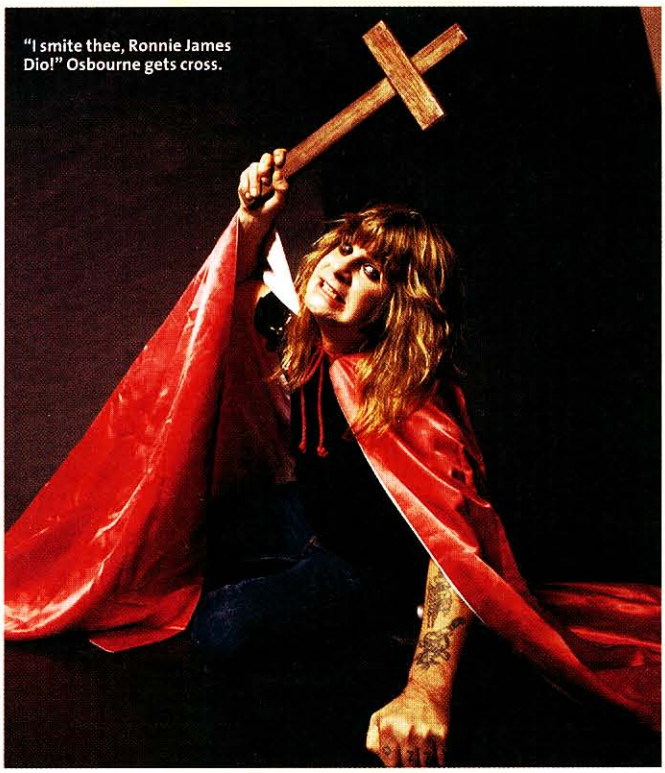
been settled. Daisley and Kerslake are currently in litigation with the Osbournes over production credits and financial compensation for their work on *Diary of a Madman*. But Ozzy claims that Randy also had a role in his decision to fire the bassist and drummer. "Randy never liked Lee Kerslake," Ozzy states. "And Bob was always intimidating him. And I can remember that Randy's mum came to him and said, 'What the fuck are you playing with those fucking idiots for?' I was sitting next to Randy's mum at the time. And she said, 'What's wrong with you, Randy?' Then Randy said, 'I think I'm gonna leave the band.' I asked him why. We had a chat apart one day and he said, 'The band is just a lot of geeks. You drink too much.' I said, 'Well, that's just me. But what do you mean "a band of geeks"?' And he said, 'Look, how are we gonna conquer America with that fucking lot?' "

Rhoads suggested his old Quiet Riot pal Rudy Sarzo as a replacement for Daisley. And Tommy Aldridge was a drummer that Ozzy had known and admired for years. A veteran of Black Oak Arkansas, as well as Pat Travers' and Gary Moore's bands, Aldridge had first met Ozzy back in the Seventies, when Black Oak Arkansas opened for Black Sabbath.

The appearance of Sarzo and Aldridge meant that Randy was no longer the rookie of the team. "I depended on Randy just to get a feel for surviving the sometimes chaotic world of Ozzy," says Sarzo. "It was my first experience playing in an arena band, so I was as green as they come. Randy had already been with Ozzy and Sharon for about two years. There were basic questions I had, like, 'Why are they doing this or that?' And he'd say, 'That's just the way they are.' "

"There was a lot of upheaval going on between Ozzy and Sharon at times," says Tommy Aldridge. "That's inevitable when you hook up two people as volatile as them. So there was a lot of drama going on."

Perhaps too much drama for Randy Rhoads. The guitarist's childhood friend Kelly Garni would sometimes get calls from Randy out on the road. "It's no secret that he was trying to get out of Ozzy's band," says Garni. "After struggling so much for



"I smite thee, Ronnie James Dio!" Osbourne gets cross.

success, I think it was a big letdown for Randy when he finally got there with Ozzy. I don't think he enjoyed being famous. He didn't say too much about it, just that it was really grueling and that there's a lot of weird people out there—which is what Ozzy attracted. Things like a guy coming backstage with a dead goat and saying, 'Here, I brought you this as a sacrifice.' That kind of thing really put the sap on Randy's head. He didn't understand that."

But Sharon didn't see it that way. "Was Randy disturbed by all that? No way. We all used to laugh about it. Randy had such a great sense of humor. He would find humor in everything."

While the Sarzo-Aldridge lineup never made a studio recording with Ozzy, a live show from '81 was captured on tape and released in '87, five years after Rhoads' death, as the *Tribute* album. And while Ozzy's intentions in releasing the disc may have been sincere, Tommy Aldridge feels that Randy would not have been pleased to have people hear that particular tape. "Randy and I both hated the recording," says the drummer. "It's sloppy. It's all over the ranch. I have boxes of board cassettes that are better than that."

Another thing that Rhoads wasn't particularly crazy about was having to play Black Sabbath material every night as part of Ozzy's live set. "Randy understood that there is a legacy to Ozzy prior to his solo career," says Sarzo. "He knew the importance of doing those songs. But I wouldn't go so far as to say that was his favorite part of the show. After spending an hour onstage playing the *Blizzard* and *Diary of a Madman* songs that he cowrote with Ozzy, Randy just felt uncomfortable doing Black Sabbath songs, which were not really his style."

"Randy was most disheartened to have to play 'Iron Man' and all those Black Sabbath tunes," Aldridge confirms. "Neither he nor I were big Sabbath fans. Sometimes there were train wrecks on those songs, only because we were not that diligent about putting them together, to be painfully honest."

While Rhoads may or may not have been freaked out by Ozzy's morbid Sabbath followers, it's certain that, toward the end of his life, he was certainly looking to a musical existence beyond touring around with heavy metal's number-one madman. His interest in classical guitar had grown obsessive over the years, as Rudy Sarzo witnessed. "From the start of the *Diary of a Madman* tour on December 30, 1981, up until the time Randy died, every time we arrived in a new town he would take out the yellow pages, look for a music school and line up a classical guitar lesson. I would say 99 percent of the time he knew more than the teacher. Sometimes he would wind up paying for a lesson that he would give rather than receive."

"Not long after I joined the band," says Aldridge, "Randy confided in me that he had aspirations to do something else other than play with Ozzy. Just before his death, I know he wasn't the happiest camper out there."

According to Ozzy, Rhoads confessed as much to him on the final night of his life, as the band traveled from a gig in Knoxville, Tennessee, en route to a show in Orlando, Florida. "We'd just got *Diary* going," says Ozzy. "*Blizzard* was happening. We were filling up arenas. And Randy turns to me on the bus and says, 'I want to quit rock and roll.' I said, 'What?' I asked him, 'Are you fucking serious?' He said, 'Yeah, I want to go to UCLA to get a degree in classical music.' I said, 'Randy, put your head on right. Make your money in rock and roll and then when you get enough dough you can fuckin' *buy* UCLA.' But that wasn't Randy."

As it turned out, Rhoads never had to decide between Ozzy and UCLA. The 600-mile bus ride from Knoxville to central Florida was to be his last. The horrific events that took place on the morning of March 19, 1982, are still vivid in the minds of those who survived them. The band had been traveling all night in order to make a gig in Orlando: the Rock Superbowl XIV festival with Foreigner and UFO. The bus driver, 36-year-old Andrew Aycock, had persuaded Sharon that it was necessary to make a stop at the Flying Baron Estates in Leesburg, Florida, to obtain spare parts for the vehicle. Aycock lived there, and the stop would enable him to drop off his ex-wife, who had been traveling with him.

The Flying Baron Estates,

"Sanctuary! Sanctuary!" Osbourne and Rhoads in Chicago, 1982

PAUL NATKIN

according to Sharon, belonged to Jerry Calhoun, who owned the bus company, Florida Coach. "It was a huge piece of property—private property—and there were two houses on it [*one owned by Calhoun, the other by Aycock*]. There was also a little landing strip with helicopters and small planes."

The bus arrived at the compound in the early hours of the morning. Aycock, also a licensed pilot, talked the band's keyboardist, Don Airey, into going up for a spin in one of the aircraft on the site: a small, single-engine 1955 Beechcraft Bonanza F-35. In some accounts of the incident, tour manager Jake Duncan is also said to have been on this flight. At this point, most of the band and crew members onboard the bus, including Rhoads, were still asleep. But Tommy Aldridge remembers being awakened by the sound of the airplane in flight. "I kept hearing the plane fly overhead. That's when Don Airey had gone up with our bus driver. I was trying to go to sleep, but the plane was so loud it was irritating."

After a brief joyride, the plane landed. Airey got back on the bus and apparently persuaded Rhoads to go up on a second flight, despite the fact that the guitarist had a well-known fear of flying. Fifty-eight-year-old Rachel Youngblood also agreed to board the plane. The band's seamstress and cook, Youngblood was an old friend of Sharon's, having worked as a domestic in Don Arden's home when Sharon was growing up. Rhoads also invited Sarzo and Aldridge to join him and Youngblood on the plane. Neither one accepted.

"Randy woke me up and tried to get me to come on the plane," Sarzo recalls. "That was the last time I saw him. Rachel was with him. She was a wonderful woman. I can still remember the smell of the chili she used to cook for us on the bus. She thought it would be a special occasion for her to go up on a small plane, so she got all dressed up and everything. The pilot knew that Rachel had a heart condition. So the pilot told Jake that it would be just going up and down. Nothing fancy. Nothing crazy, right? And that's why Randy had said, 'Well, in that case, I'll join you guys. I want to take some photos.' Randy loved taking photos, and he really enjoyed being in Florida. So he went up there, basically, just to take a photo."

"Randy actually stuck his head in my bunk when he was going off the bus to get on the plane," Aldridge remembers. "If I recall correctly, I said to Randy, 'That guy's been driving a bus all night. I don't think he has any business flying a plane.' "

Apparently no attempt was made to awaken Ozzy or Sharon to invite them onto the plane, a detail that haunts Ozzy to this day. "Without a shadow of a doubt in my mind," he says, "I know that, had I been awake at that time, I would have been on that plane with Randy."

Aycock, Rhoads and Youngblood left the bus, boarded the plane and took off. Sarzo went back to sleep, but Aldridge remained awake. "I tried to get back to sleep," says the drummer, "but the plane just kept getting louder and louder. I got up to fix a cup of tea, since I couldn't sleep because of all the racket. I was leaning against the microwave, mixing my tea and—*ba-da-boom-bam!*—all of a sudden there was an impact. It didn't seem that big, but there was a strong smell of fiberglass. The top section of those Greyhound Eagles at the time was essentially made of fiberglass. The wing tip had hit the side of the bus, and I remember the bus driver's [*ex-wife*] was standing in the doorway of the bus, screaming, 'Oh my God, they've hit the bus, they've hit the bus!' "

The impact jolted Sarzo awake. "I jumped out of my bunk

and went into the lounge," the bassist remembers. "There was glass all over the place. I looked to my right and saw Jake Duncan, our tour manager, down on his knees pulling his hair out, crying, 'They're gone, they're gone!' "

The left wing of the plane had clipped the back of the bus at about five feet two inches above ground level, by the estimation of Sarzo, who later stood beside the bus and measured the gash against his own five-foot-seven height. After striking the bus, the plane flipped over, severed the top of a large pine tree and crashed into the garage of a large house near where the bus was parked.

"I go running out of the bus and the [*driver's ex-wife*] is screaming," Aldridge resumes. "I yelled, 'Who's on the plane?' And she said, 'Randy and Rachel.' I think at that point I started kinda numbing out. At 7:30 in the morning it was really muggy and hot. It all seemed surreal. We were in the middle of nowhere. I looked to the left and we had parked the bus in the cul-de-sac drive of this big antebellum-looking southern home. I don't see another house anywhere. I'm trying to figure out where the heck we are and what the heck we're doing here. And then I see smoke coming out of the house. So I go running around the side of the house and the garage door was open. I stuck my head in the house and there was a man sitting there in his underwear reading the paper. I ran in and said, 'Your house is on fire!' And he just kind of looked at me wide-eyed and sat there. I don't know if he was deaf or he was just shocked to see a guy like me running into his house in the middle of the morning. I went out and ran back around to the side of the house and by that time the whole garage was in flames. When I had first looked at the garage, you could still see the outline of the plane. But it wasn't that way for long."

"The last thing we remember was being on the fucking freeway," says Ozzy, "and the next thing we know we're in this fucking field. And I didn't know where the fuck we were. I thought we'd just rolled off the fucking freeway. And I couldn't find the freeway, you know? And everyone's pointing at this fucking big colonial house on fire. I'm going, 'Where is everybody?' I'd just been asleep on the bus. Sharon was out of her mind."

"Sharon was visibly very upset with Jake Duncan," Aldridge recalls. " 'How could you let that baby get on that airplane?' she was screaming. But it wasn't Jake's responsibility. It was a day off and people were doing what they wanted to do."

"Everyone was in total shock," Sharon recalls. "You have to realize it was Randy and Rachel, who was my best friend in my life. They were both missing, and I kept screaming and screaming, and everybody was terrified. Nobody could talk. Most of them were in a seated position on the grass, just crying."

Three bodies, burned beyond recognition, were later recovered from the area in and around the razed garage. Rhoads' remains were identified by the jewelry he was wearing, Aycock's via dental records. Toxicology reports later revealed that Aycock had cocaine in his system. Nothing stronger than nicotine was discovered in Rhoads.

"There were some theories that [*Aycock*] was trying to kill his ex-wife and commit suicide at the same time," says Aldridge. "But I don't believe that. What I believe is that he got too close to the friggin' bus. I think that his flying skills had been somewhat compromised by the fact that he was up driving the bus all night. And I know for a fact that he wasn't unassisted in being able to stay awake all night. I never told anyone this before, but I found a big freezer bag filled with cocaine stashed on the bus, beside the driver's seat. I knew there was something up there 'cause [*Aycock*] was always tweaked, you know? So I pulled the top off the instrument panel to the left of the driver's seat, where all the knobs and switches are. And there was a huge bag in there. I'd never seen that much before. The last thing I wanted to happen would be for some redneck Florida cop to come out and find drugs on a rock band's tour bus. So I took the bag and threw it in the woods. I don't know if that was the right thing to do or not, but I thought it was the best thing under the circumstances."

> "SHARON WAS SCREAMING, 'HOW COULD YOU LET THAT BABY GET ON THAT AIRPLANE?'" —TOMMY ALDRIDGE

NEIL ZLOZOWER

Numb with grief, Ozzy and Sharon decided to continue the tour, albeit reluctantly. "I said to Sharon, 'It's over,' " Ozzy recalls. " 'This is a warning, a sign that my career is over.' And Sharon yelled at me. She goes, 'No, we do not stop now. Because Randy would not have liked it that way.' "

Guitarist Bernie Torme filled in for Rhoads on a gig at Madison Square Garden in New York. Then Brad Gillis finished out the tour on guitar. "That Madison Square Garden show was the toughest I'd ever done," says Sarzo. "'Cause Randy had really looked forward to playing the Garden for the first time. It became very hard to get up onstage every night. Everything was the same—the staging, the set list—but Randy was missing. I never got rid of that feeling."

"Sharon took it real, real bad for a long time," says Ozzy. "She couldn't listen to the set. She'd have to leave when we started playing the old songs. Or we'd be moving house and she'd find a piece of Randy's clothing. It's fuckin' weird, man."

Some four months after Rhoads' death, Ozzy's divorce with his first wife was finalized. He and Sharon were married. "But it was a bittersweet occasion," says Sharon. "Yes, it was one of the best things that's ever happened to me in my life. Yet Randy and Rachel weren't there. And I so wanted them there when we were married. Because they had gone through so much with me and Ozzy and our crazy relationship. I wished they could see that we ended up together."

But Tommy Aldridge delivers perhaps the best eulogy for his fallen bandmate. "They say no one is irreplaceable. That's bullshit. Randy Rhoads is irreplaceable."

Onstage at Dane County Coliseum, Madison, Wisconsin, January 23, 1982

Revelation

BEFORE HE WAS OZZY OSBOURNE'S GUITARIST, Randy Rhoads WAS AN IN-DEMAND GUITAR TEACHER IN SOUTHERN CALIFORNIA. FORMER STUDENT Chet Thompson REMEMBERS HIS LEGENDARY INSTRUCTOR'S WORDS OF SHREDDING WISDOM AND RECREATES A REVELATORY PRIVATE LESSON.

Reprinted from Guitar World, August 2006

FIGURE 1

A minor pentatonic

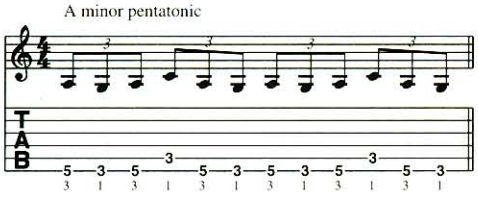


FIGURE 2

A minor pentatonic

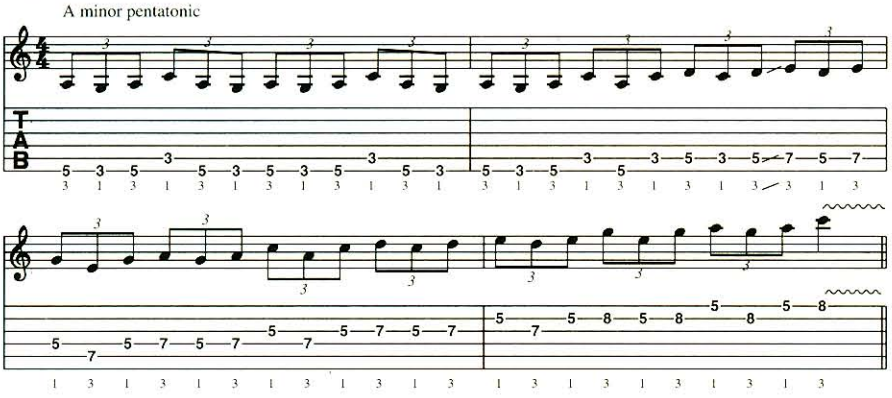


FIGURE 3

A minor pentatonic

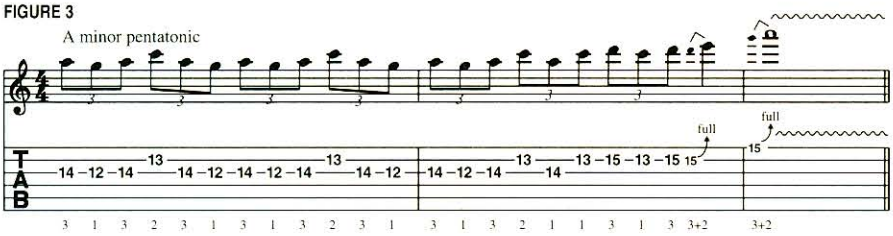
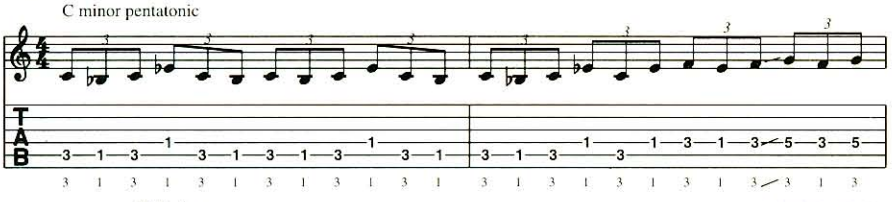


FIGURE 4

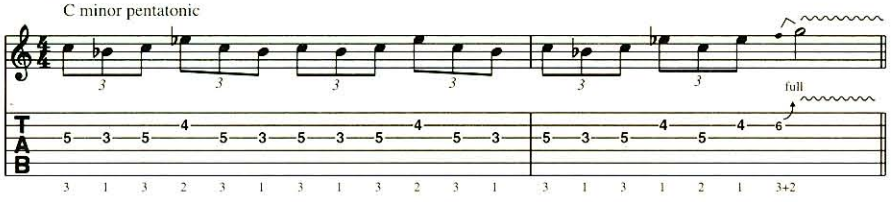
C minor pentatonic



C Dorian

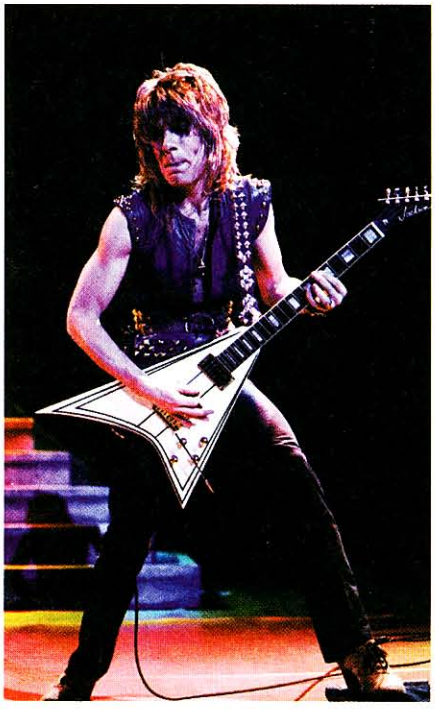
FIGURE 5

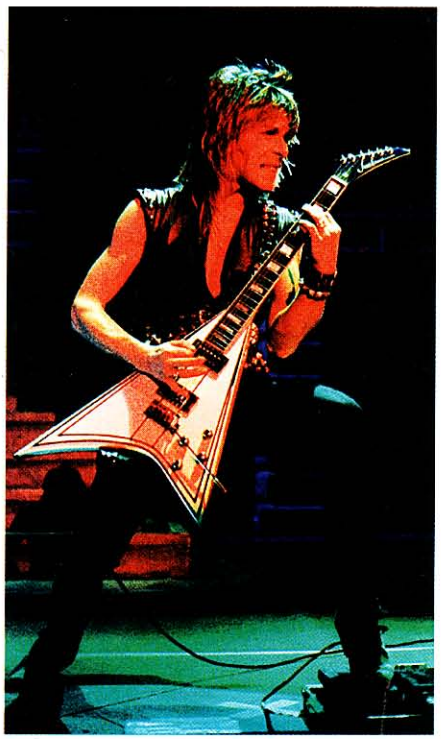
C minor pentatonic



THE FIRST TIME I SAW Randy Rhoads was at the Hollywood High auditorium, where Quiet Riot were playing a gig. I was a young hotshot guitarist with an ego, so I sat at the back of the venue being cool, waiting for them to go on. When the band stormed the stage and a blonde, longhaired guitarist started playing, my jaw dropped. I got out of my seat and pushed my way to the front of the stage. Not only was his playing unlike anything I'd heard but he also had charisma. It was instantly clear to me that Randy Rhoads was an original. He owned the stage; he owned the crowd. I left the gig depressed, prepared to give up the guitar—until I found out I could take lessons from him.

As a teacher, Randy was calm and articulate, and he had a great sense of humor. Every week, he blew my mind with his technique and musicality. On our first lesson, he played a rhythm and told me to play lead over it. That rhythm later became the verse section for "Crazy Train," one of his biggest hits with





Ozzy Osbourne, although at the time he played it slower. (As it happened, many of the rhythms we jammed to turned up on Ozzy's albums.) I'd been studying with Randy for a couple of months when he said he had nothing left to show me and suggested I go my own way. I said, "I don't think so." So he let me stay on and over the next months taught me some intense technique.

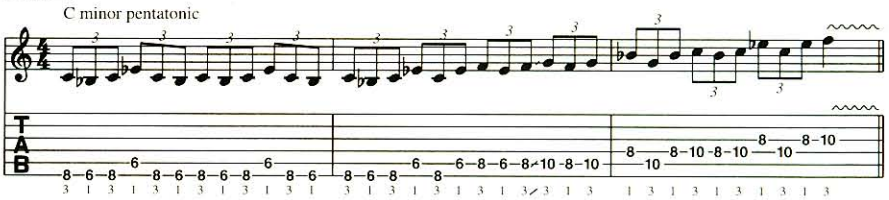
Randy always stressed the importance of being oneself and developing one's own style, advice that I pass onto my own students. The people who change the course of guitar history have always been the individuals, the people whose styles are far removed from everyone else's. That was certainly true of Randy. In this lesson, I'll use many of the examples he used in our sessions. They'll give you a good idea of the style and technique that made him such a unique and influential guitarist.

FIGURE 1 shows one of Randy's signature moves in a minor key, in this case A minor. He would often use this type of pattern, which is based on the minor pentatonic scale (A minor pentatonic in this case: A C D E G), to begin a "climbing" triplet run. What he did after this would vary: sometimes he'd continue with the straight minor pentatonic scale, as demonstrated in **FIGURE 2**; other times he'd flow into a modal form.

FIGURE 3 is another of Randy's stock moves in A minor, beginning on the root note A on the G string at the 14th fret. This pattern can be applied to other scales and keys, which will be illustrated shortly.

FIGURE 4 is a cool climbing triplet run in the key of C minor. You start it on the root note C (fifth string, third fret) in the second position with notes from the C minor pentatonic scale (C E♭ F G B♭) before shifting up to the third position and flowing into the C Dorian mode (C D E♭ F G A B♭) on the top three strings. Randy was big on utilizing visu-

FIGURE 6



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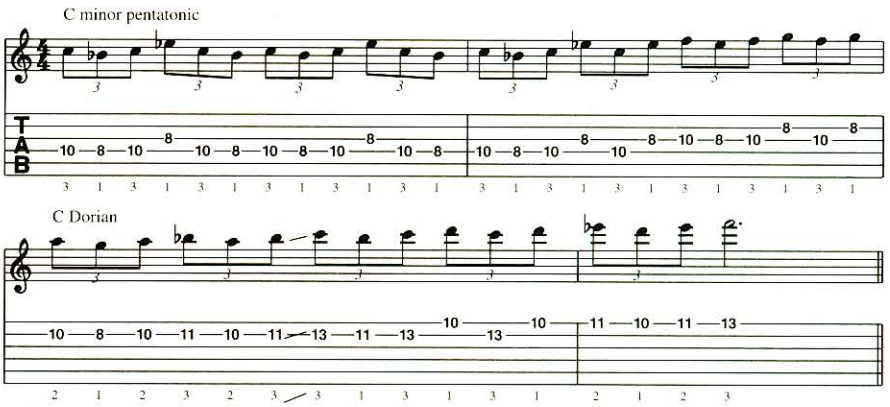

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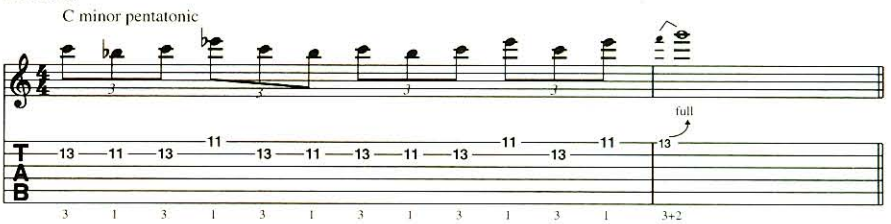

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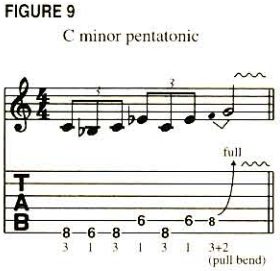

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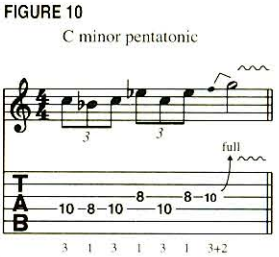

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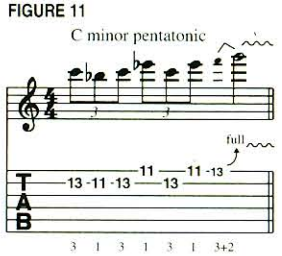

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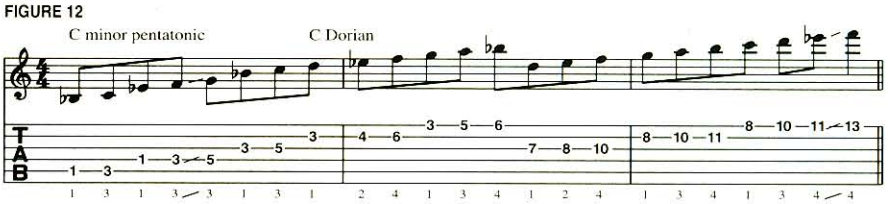

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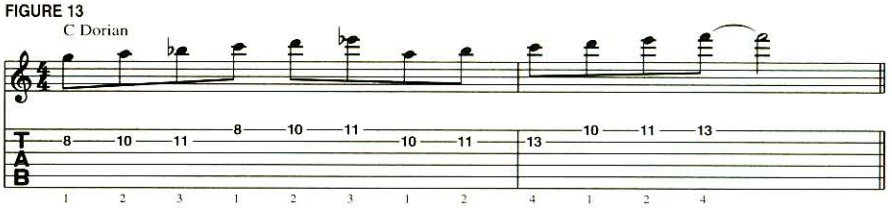
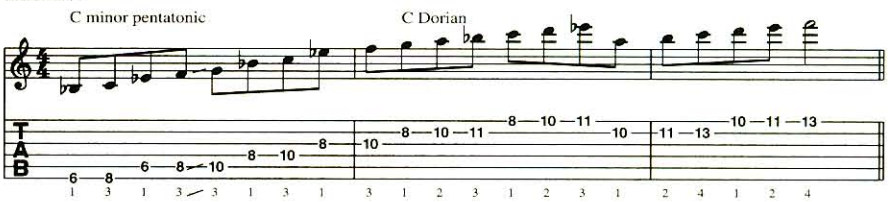
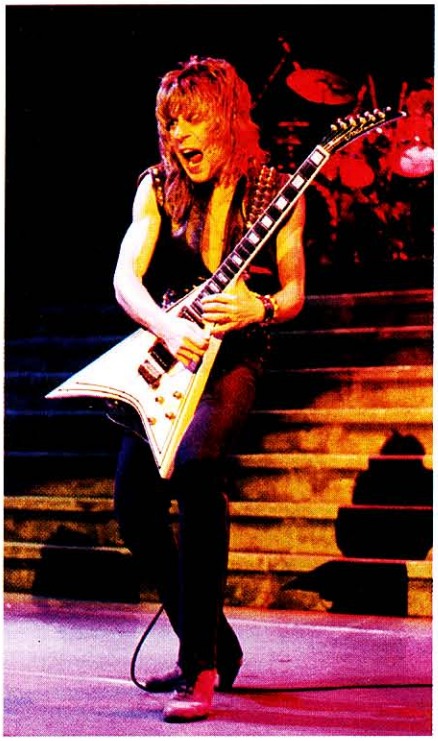


FIGURE 14





al *fretboard shapes,* and during the course of our lessons he would often draw diagrams of the various patterns, scales and runs he showed me, like those illustrated above each of the examples presented here.

FIGURES 5–7 are runs based on the same fretboard shapes and "zigzag" climbing triplet patterns as **FIGURES 1–3**, but in C minor rather than A minor. Notice in **FIGURE 7** how the line flows from C minor pentatonic on the D and G strings to C Dorian on the B and high E strings, with two seamless position shifts up the fretboard in the last two bars.

FIGURES 8–11 are short, Randy Rhoads–style C minor pentatonic zigzag licks based on four-note "modules" comprised of the root, seventh, third and fourth of the scale (C, B♭, E♭ and F, respectively). These examples give you three areas on the fretboard where this technique can be used in this key.

FIGURES 12–14 are fretboard patterns in the key of C minor that offer you a smooth way to ascend the neck. Notice how, on the lower strings, only the notes from the C minor pentatonic scale are played—Randy probably did this to keep things harmonically simple in the lower register—while notes from the C Dorian mode are added on the upper strings. Also note the use of quick position shifts to transport the fretting hand up the neck.

FIGURE 15 is a classical-style run Randy taught me that uses notes from the A Aeolian mode (also known as the A natural or pure minor scale: A B C D E F G), with all the notes played in the 12th position with strict alternate (down-up) picking. Randy would often decorate a pattern like this with elegant ornamental pick sweeps, legato trills and double-time rhythms, as he once demonstrated for me in the lick depicted in **FIGURE 16**.

FIGURE 17 shows how to make a scale-based run sound expressive and musical by using trills and a variety of rhythms, as opposed to just

FIGURE 15

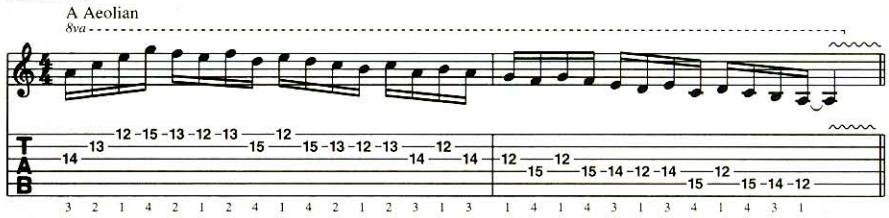


FIGURE 16

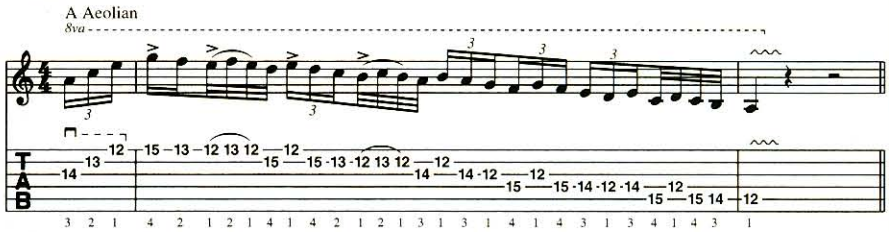


FIGURE 17

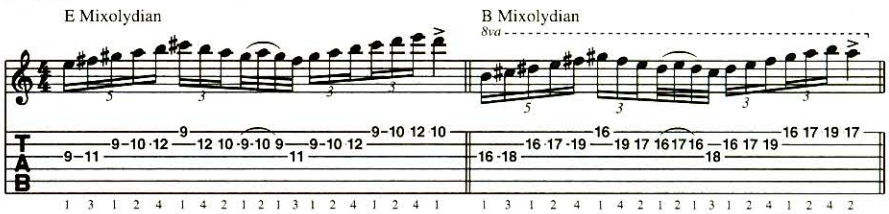


FIGURE 18

picking steady 16th notes or triplets. As indicated, Randy demonstrated the same lick with two different scales, E Mixolydian (E F♯ G♯ A B C♯ D) and B Mixolydian (B C♯ D♯ E F♯ G♯ A), each lick using the same exact pattern in a different position.

FIGURE 18 is a classical-style *etude* (musically entertaining exercise) Randy taught me. Here, you play a relentless barrage of triplet double pull-offs to an open string, progressing through a sequence of triad arpeggios. Randy used to play this passage in his unaccompanied solo spot when he played clubs in Los Angeles like the Whisky and the Starwood. He demonstrated it to me when I asked him to play the riff "that the crowd went nuts for." He had no problem sharing his best guitar secrets. **FIGURES 19** and **20** are exercises/licks of Randy's. You can hear him playing similar wide-stretch ideas in "Flying High Again."

FIGURE 19 stretch riff (a la "Flying High Again")

FIGURE 20

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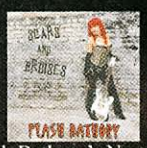

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Skunk, of Quartershackle, with his
Tregan Skunk Mod Shaman Guitar

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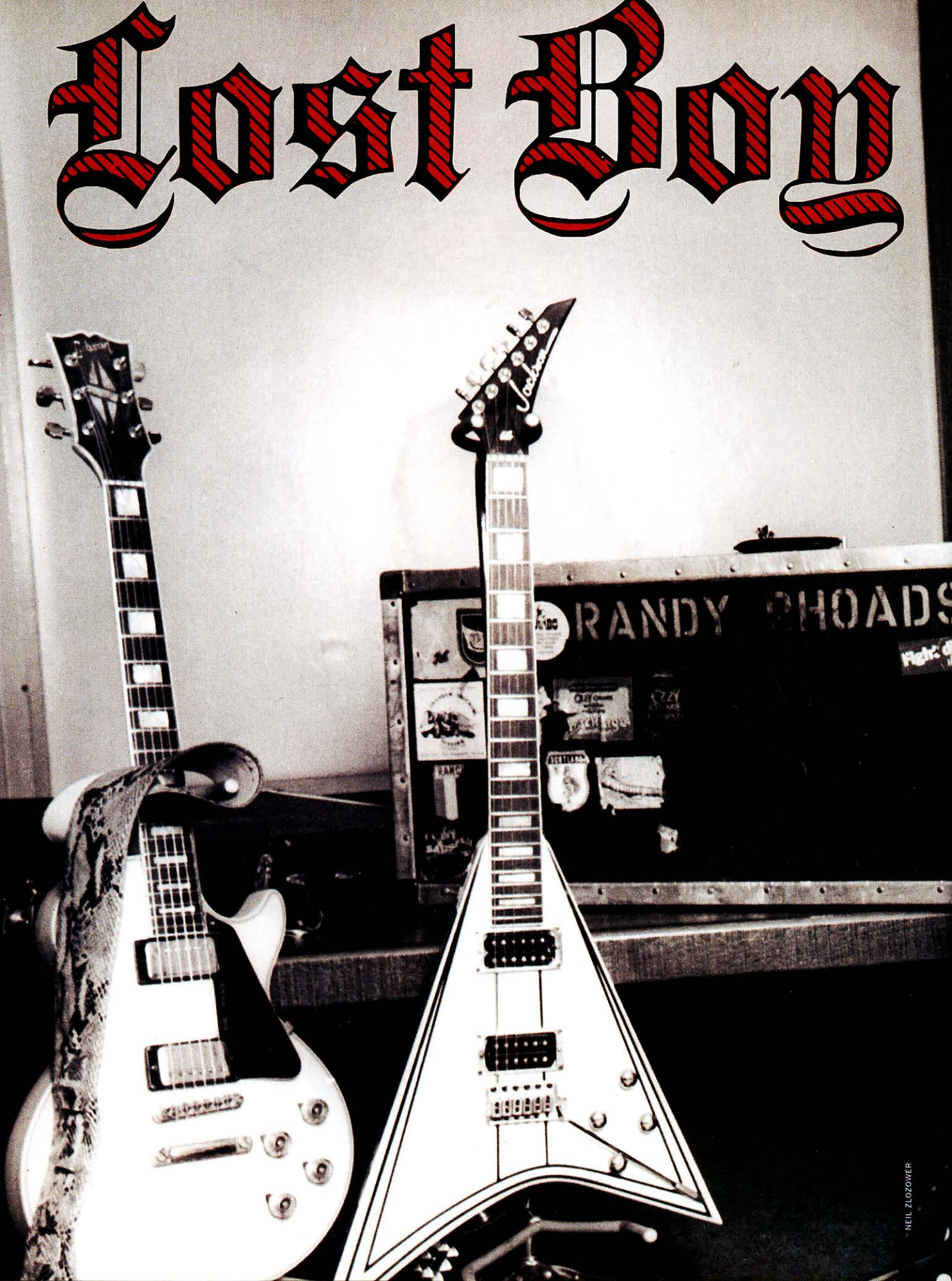
Lost Boy



NEIL ZLOZOWER

GUITAR WORLD PAYS TRIBUTE TO THE LATE, GREAT OZZY OSBOURNE GUITARIST Randy Rhoads WITH A RARE GUITAR-ORIENTED INTERVIEW AND PRIVATE LESSON. BY John Stix

Reprinted from Guitar World, August 2006

I MET RANDY RHOADS on August 14, 1981, in the guitar warm-up room at the Nassau Coliseum in Long Island. He was 24 and on tour for *Blizzard of Ozz*, his first album with Ozzy Osbourne, and while Def Leppard were busy warming up the Coliseum audience, I spent 45 minutes getting to know him. Like so many listeners, I'd been won over by Randy's work on *Blizzard of Ozz*—his fluid technique, his brilliant construction and passionate, out-of-the-box playing. In the time it took to play one side of an album, I had a new favorite guitarist. Sadly, he would be dead just some seven months later, when a small plane in which he was a passenger crashed on the morning of March 19, 1982.

Throughout our interview, Randy was soft-spoken and attentive. I recall being startled by some of his revelations. For instance, I was shocked by the disclosure that he had never owned a stereo. And I didn't understand, at first, that Ozzy, Randy and the others had recorded *Blizzard*, toured Europe, come back and recorded *Diary of a Madman*, and *then* toured the states for *Blizzard*. What's more, I was taken aback by his slightly English accent, an inflection inconsistent with his California upbringing. Still, the interview went well, and we spoke again from time to time, informally, on the phone.

Onstage at Dane County Coliseum, Madison, Wisconsin, January 23, 1982

JAY BANBURY/NEIL ZLOZOWER

What follows are the two formal interviews I did with Randy in their entirety. To the best of my knowledge, these are the only interviews Randy gave that focused on him as a guitarist.

• • • • •

GUITAR WORLD When did you start playing?

RANDY RHOADS I've been playing about 18 years. I started when I was seven, but I didn't start to develop a style until I started teaching. My students would want to learn some licks from a record, and at first I thought that was okay. But then I thought, Wait a minute—they need to get their own style. So I started combining what they wanted to learn with a bit of technique, because you can find your own voice as a guitarist if you understand technique. For me it was all about technique; I never got to cop records because I didn't even have a record player. But I'll tell you something: I learned more than ever by teaching. My students would come up with progressions and ask what kind of lead could I hear over it. So I'd learn licks.

GW You must have had your scales down and known all your chords.

RHOADS I knew a bit because I'd been playing a long time.

GW How and why did you start playing guitar?

RHOADS I always loved it. I started with an old beat-up Gibson acoustic.

GW Did you idolize anyone?

RHOADS Nobody. To this day, I don't have a guitar idol; I have my favorites. When I started to like rock, the only idol I had was Elvis Presley. I thought he was the greatest. I didn't realize what lead guitar was all about at that age. I was too young to say, "Oh, he plays great." I tried lessons off and on, but I couldn't stick with it. I didn't have the patience. When I went back to taking lessons, in my teens, I studied classical, and it did wonders for me.

GW Sounds like you didn't have rock and roll dreams at all.

RHOADS No. I'll tell you, when I was 12 and 13, I started jamming, and then I said, "That's it. I want to do this for real." When I first got up and played in front of people, it was a fluke. These guys in Burbank used to jam on a mountain. I thought, I want to get up and play. First time I did, people started clapping. I was blown away.

GW Were you just jamming on blues scales?

RHOADS Yeah. A friend showed me the blues scales, and from that I could see how barre chords connected to the scale.

GW But you never listened to blues? You didn't go through an imitation/innovation stage?

RHOADS No. To be honest, that's a frustrating way to learn, anyway. What are you gonna do with it if you learn a lick? How are you gonna use it in your songs?

GW Were you in bands at 13?

RHOADS Not to speak of. My first real band was called Quiet Riot. [*Rhoads left Quiet Riot in 1979 to join Osbourne's band. The group continued on in his absence and released the album* Metal Health *in 1983, the year after his death.*] I was 16 or 17 when we started. Before that I was just playing with friends.

GW Do you have any influences?

RHOADS I have a lot of influences from everywhere. It's hard to pinpoint. I like a lot of classical; I like a lot of blues rock.

GW Why do you like classical?

RHOADS I think it's a real technical thing. Most heavy metal is in a minor tone, so you can use a lot of minor in your leads, which automatically is very classical. The more you branch out from that, the more you find a lot of notes or chords that work, like diminished chords, which also sound classical.

GW Historically, rock musicians dislike classical and vice versa, but so many classic hard rockers, like Jeff Beck, Jimmy Page and Leslie West, played beautiful acoustic pieces.

RHOADS Leslie West is one of my all-time favorite guitar players. I love his feel, and he uses a lot of classical elements in his playing. It's melodic but mean. Beck is also one of my favorites. They're not idols, but I really like their playing. Beck and Michael Schenker—he's very classical.

GW Are you an accomplished player?

RHOADS No, I wouldn't say that at all. Again, I never had the patience to go through with lessons. I wish I could be good.

GW Your left hand sounds so fluid. Do you practice a lot?

RHOADS I used to play constantly. In fact, I couldn't put it down. I always jammed with friends, I always played in my bedroom and I taught eight hours a day, six days a week, every half hour a different student. Now that I'm out there, I practice less because I don't have the time. I can't sit down in a hotel room and practice.

GW Give me a short guitar lesson. What helps with technique?

RHOADS I used to have my students practice hammering up and down the neck, going through all the frets with the four fingers and hitting each string once. Starting at the first fret, I'd have them hammer on each string in succession going down across the fret; then they'd do the same thing moving upward across the second fret, then down across the third fret, and so on. If you do that every day, you build up a lot of strength. Do it with a clean sound—don't use distortion. That's cheating.

GW What about exercises for the right hand?

RHOADS I always practiced a lot of double picking: you take a few notes and play them normally, and then try to syncopate the line by alternating the pick strokes. The main thing with playing guitar is to take it as it comes. Don't try to do too much too soon. Just get to know your own style. That's important.

GW You were teaching up until you joined Ozzy's band?

RHOADS Yeah, I was doing that and playing in Quiet Riot. Rudy [*Sarzo, then bassist for Osbourne's band*] was in the group as well. We used to gig pretty often in L.A. and we had two albums in Japan, on CBS/Sony. After teaching, I would also rehearse and do gigs with the band.

GW How did you connect with Ozzy?

RHOADS Oddly enough, one of the bass players in a local L.A. band [*Dana Strum, later with Nineties hard rock group Slaughter*] had auditioned as a bassist for Ozzy and told me he was looking for a guitar player. Apparently Ozzy went through every player in L.A. I never even knew about it. I never looked for auditions or gigs. I was stuck in a rut.

GW Did you like Black Sabbath?

RHOADS I wasn't a big Sabbath fan, to be honest. They were great at what they did. Obviously they did it well and made it huge. I respect that. Let's not go into it, but I wasn't a big fan.

GW So how did you come to audition for Ozzy?

RHOADS Well, I was wary about auditioning, because I'd never been to an audition. When I did come down, Ozzy told me that all the guys who'd auditioned had brought Marshall stacks and Echoplexes [*original tape echo units*]. I brought a tiny practice amp. I started tuning up and he said, "You've got the gig." I didn't even get a chance to play—and I was in a recording studio with no musicians to jam with.

GW You didn't even play?

RHOADS No, I just tuned up and played some riffs, and he said, "You've got the gig." I had the weirdest feeling, because I thought, You didn't even hear me yet.

GW How old were you?

RHOADS Twenty-two.

GW Why do you think he gave you the gig?

RHOADS I don't know. Possibly he knew what sound he was looking for, and all these other players tried to show off too much. I didn't get a chance to show off. I just started playing a few harmonics, and perhaps it was my personality, because I was really quiet and everybody was too outgoing. I still don't know.

GW How soon afterward did you do the album?

RHOADS Within a few months I went over to England.

GW Did you work on your sound?

RHOADS In the studio? No. I didn't have a clue what sound to use. I used to play with an old beat-up Peavey amp and a ripped bottom. When I started playing with Ozzy, I didn't know what equipment to use. I knew Altec speakers, and I used to use them. I used a Distortion Plus and an equalizer. I'd just boost everything up real high and crank it. I think half the sound comes in the way you play.

GW Tell me about your guitars.

RHOADS I've got a '64 cream Les Paul and a '57 black Les Paul with three pickups. I have a [*Charvel*] Flying V that Carl Sandoval made for me. He used to work at Charvel and then he went off on his own. The Flying V has a DiMarzio Distortion Plus pickup in the treble position and a DiMarzio PAF in the bass slot. The only one of the three I didn't play on *Blizzard of Ozz* was the Charvel. Carl made it for me after I joined Ozzy.

GW What do you look for in a guitar?

RHOADS Small frets. I can't play the big

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frets. Every other guitar player I know has big frets. Every time I buy a guitar or have one made, I have really small frets put on. It's almost like acoustic wire.

GW You like the double-coil pickup sound?

RHOADS Yeah, but I love the Strat sound, too. I'm looking for an old Strat now, but not for live use. It's not fat enough.

GW Strings and picks?

RHOADS I use regular GHS strings; in England I used Picatto. I don't use light gauge—it's .010 or .011. I like GHS strings because they have a real metallic sound. And I use medium picks.

GW What stomp boxes do you use?

RHOADS MXR Distortion Plus, MXR Equalizer, Crybaby Wah, MXR Chorus, MXR Flanger, Korg Echo.

GW Are you happy with your work on *Blizzard*?

RHOADS I really am. The album wasn't planned out; whatever happened was on a very day-to-day basis. If we were into something, we would do it; if we weren't, we wouldn't, because none of us knew what we were looking for. Whatever came out was pure inspiration.

GW How much of the music is yours and how much is Ozzy's?

RHOADS It's both of ours. A lot of times it's a combination of his melody and a riff of mine that fits. He'll hum something, and I'll go, "I have a chord progression that will go with that."

GW Give me an example.

RHOADS "Goodbye to Romance" is one; "Mr. Crowley" is another one. A lot of other times I'll be practicing and he'll go, "I like that riff—can you remember that?" Naturally I never can, so we'll do it right there and build a song out of it.

GW There's a lot of great playing on there. Any favorites?

RHOADS "Revelation" is my favorite. And "Mr. Crowley." Both of those have a lot of classical elements in them. They're my favorites because of that.

GW Do you have an approach to creating your solos?

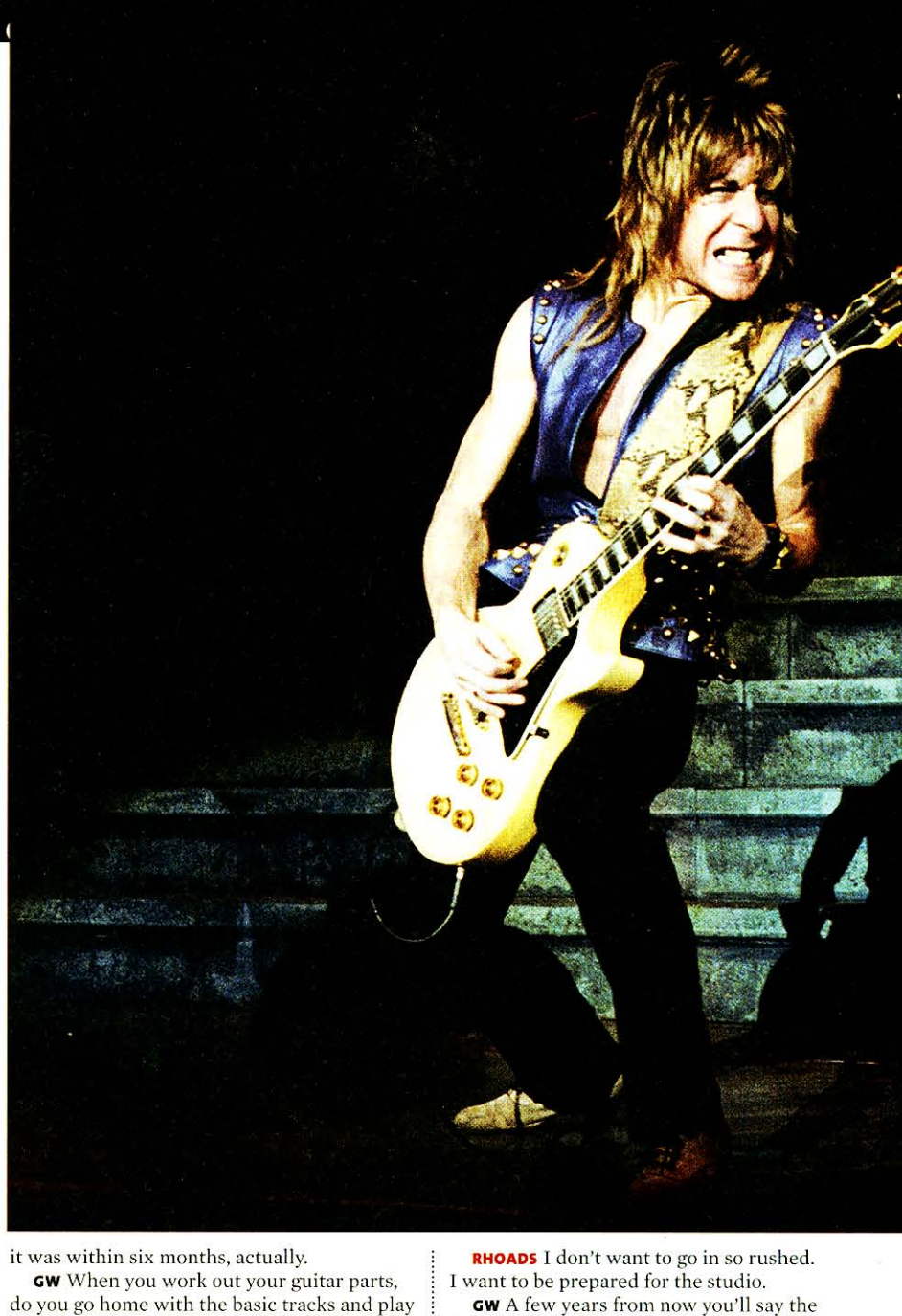
RHOADS Yeah. I think about the keys, and the scale for the key. I map it out in theory and then think about what feel I want to use and what key I have to play it in.

GW How would you compare *Diary of a Madman* to *Blizzard*?

RHOADS On *Blizzard*, none of us had played together before. Everything was happening at once: we were putting the band together, writing the songs and recording at the same time. As a result, the energy was there, but the material wasn't. For *Diary*, we were thinking more in terms of songs rather than jam-oriented things. We put a lot more energy into the songwriting, whereas the first album was, "Turn it up to 10 and if it feels good, just play it."

GW The guitar playing on *Diary* seems to have been a bit rushed.

RHOADS It was. To be honest, that album was a bit rushed. We didn't have as much time to write it. The material came out shining, but I was a bit lost for licks and what to do on it. I didn't have enough time to think about what I wanted to do—it all happened so quickly. We did the first album, went on tour, came back and did the second one. It couldn't have been a whole year, now that I think about it. I think it was within six months, actually.



JAY BANBURY/NEIL ZLOZOWER

GW When you work out your guitar parts, do you go home with the basic tracks and play along?

RHOADS No, we just jam a lot. For the first album, I had time to sit back and say, "I don't like that lead, that's not what I'm looking for." For *Diary*, I sort of had to put the leads together in the studio. For how I did it, I'm happy with it. Still, I didn't have enough time to search for what I wanted to play. Possibly, if we had more time to write the album, it would have been different; we could have worked out the songs more. What happened was, we got a basic form for a song and went right into the studio.

GW Do you cringe a little because the playing is not as original as you would like it?

RHOADS I really cringe about some of the songs. I never got to put a solo on "Little Dolls." I was gonna put a solo down, but I never got to do it. The one that's there is a guide solo. We were so rushed for time in the studio because we had to get to America to start the tour.

GW Will you have a better grasp for the next one?

RHOADS I don't want to go in so rushed. I want to be prepared for the studio.

GW A few years from now you'll say the first album was a good beginning, and the third album was my next major growth.

RHOADS I agree with that.

GW Are you taking steps toward that direction?

RHOADS I feel my style is leaning more toward melodic playing. When I was studying classical, it gave me a lot of ideas for creating leads. I keep thinking that, if I could only study again, I could have all this new input for ideas. What's happening now is I feel like I need some totally new scales or something. I find I play the same thing and I sort of get bored with it.

I want to start getting back to practicing. Obviously, now, it's just go, go, go. There's no breaks. When I do have a break, I want to go back to teaching and learning, taking lessons. In England, I had a lot of time, and I took classical lessons again. If I have a month off, I'll go back and take classical lessons. I want to keep bettering myself.

GW Ozzy said you mentioned having a tutor on the road.

RHOADS I was thinking the only way I could keep practicing and playing is to have a teacher on the road with me every day. The cost would be ridiculous, but I wonder if someday it would be possible. What I'm finding now is, I go on the road, and aside from gigging, I'm not really sure what I want to do. I don't know if I want to stay in and practice or go out. I need something to keep me there, some responsibility. I'm sort of bored with my own playing. I'll pick up a guitar and it seems like it's the same thing now. I need total stimulation from somewhere.

GW You feel that, if you can play it, so what?

RHOADS That's exactly what I'm saying. I think, Well, okay, you've got to sit down and play every day and you'll accidentally come up with things. That's true. If you sit down with the guitar long enough every day, you're gonna come up with stuff and you're gonna improve. But sometimes it's hard to put yourself in that frame of mind.

GW Eddie Van Halen locks himself in the closet and plays for hours.

RHOADS I do that. That's the best way. Sometimes I'll go down to the gig really early and sit in the tune-up room all day. But I'm finding that I'm losing my control on that right now. So what I'm saying is that, if I had a tutor, it would be a responsibility: I'd be paying this guy and it'd be my commitment to keep at it. This is all new to me, and now I'm in my second year and going through the business changes and figuring out how to stay on top of myself.

GW Is your playing better now than it was a year ago?

RHOADS I've gained a lot in experience, which comes out in my playing. A year ago I was probably more in practice from all the teaching and gigs and stuff; I had more time to practice. But my style has changed now. I've learned more about playing live.

GW What's your strength and what's your weakness?

RHOADS Great question. I've never been asked that. My weakness is insecurity. I don't go up there every night with a lot of confidence. If the sound is not right, I'll get paranoid. My weakness is my sound, too. I rely on it 100 percent. If the sound isn't right, it could totally blow me away.

My strength is that I just want to keep getting better. My strength is my determination. I don't want to be satisfied with myself. Once you are, where are you going to go? You're gonna stay at the same level.

I've got to be honest: you asked, "What's your weakness?" My girlfriend distracts me. That's the real truth. I don't know if you should put that. Maybe you should say I get distracted easily.

GW Do you mean, for instance, if the relationship is not going well, or if she says, "Come on over"?

RHOADS Both. That's one thing that can take me away from my instrument, which never happened in my past.

GW That's a good thing, because people are better than instruments in the end.

RHOADS That's a great point. I'll set down my guitar for that, and I never set it down in my life for anybody.

GW You've gone from teaching at $8 a half hour to playing with Quiet Riot to playing on the big stage with Ozzy. Does it seem strange that suddenly people are saying you're great?

RHOADS It's totally strange. It still hasn't hit me yet. I've still got my past in me. I guess I'm trying to mature into it, but I don't have my feet on the ground at all. I don't even know who I am, or what I am. People say this will go to your head and make you egotistical. That's a load of shit. What it does is make you totally frightened and humble. Because you don't understand it; because everything comes at you so fast.

GW Does it seem out of proportion?

RHOADS Not yet. First of all, I've got a long way to go. Ozzy's so big and such a humble guy, and I think it helps me a lot. He sort of educates me.

GW What did he teach you about performing onstage?

RHOADS I learned a lot from him about posing. My old band was really into trying to get the crowd, and the only way we knew how to was by going over the top. I learned from Ozzy that you don't need to do that if you're good. Now I move when I want to, not because I think I have to do it. I didn't come out doing it with him, but I learned straightaway from his personality that it doesn't take that.

GW Has the spotlight made it harder for you as a player?

RHOADS No, but it's brought to my attention that I've really got to start getting a hold on my playing now. It's no longer enough to just try your best; you've got to be great now. All of a sudden I'm under a different kind of pressure. It's a pressure that you've always got to be better than yourself, which is a difficult thing to be. Eddie is great. I don't want to get near competing with people like that.

Even now, everything happens so fast in this band that I haven't had time to think what I want to do. For instance, I'll do a solo live, and I'll do a lot of things Eddie Van Halen does, and it kills me. It's just flash, and it impresses the kids, and I'm trying to make a name as fast as I can. I wish I could take time and come up with something that nobody has done. But unfortunately, it will take me a few years.

GW Can you do something *you're* proud of in the context of a show?

RHOADS I can't. We tried to: during the show, we have a five-minute piece where Tommy [*Aldridge, drums*] gets to do a bit of a solo, and then I do one. Five minutes between the two of us is not very much time. Besides, the kids we play for aren't interested in musical expertise. If I sat down and played something classical, most of the kids wouldn't be impressed. They're headbangers. Ozzy has an incredible following with his audience, and most of his kids want everything to move nonstop. I experimented with a few things and tried to get some classical things into it, but I really couldn't get it in with this set. It's not time; it calls for flash. The solo features are only to show off Tommy and I. At the same time, they're not supposed to represent anything like, This is what I can do. It's just a quick flash-pot going off.

GW So what do you do for musical stimulation?

RHOADS I'm locked into this group right now, and I'm not in control of the pace. Therefore, it's kind of stifling sometimes. I was thinking one of the greatest things would be to play on other people's records. That could build up a lot for me. I could do a different sort of playing and be known for that as well. It would also spread my name in different areas. Now it's very limited. Ozzy Osbourne is about as heavy metal as you can get, and a lot of people don't even know about it because of that. It's almost like being Kiss.

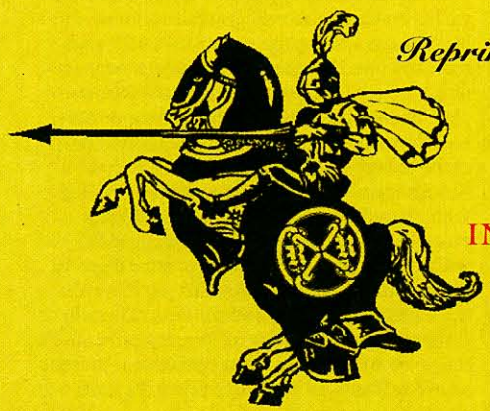
That's why I'm thinking I want to study classical. It's totally different for me. I was used to taking lessons and teaching all day long. New ideas were going in and out of my brain all day. What I'm dealing with now is a combination of stuck ideas and touring, because this band tours a lot. It's all in my head. I've got to put it together. The main thing I'm going through is how to get back to being a musician. That's my biggest problem. To get back to being a player and get away from, I don't want to say "rock star," because I'm not. But I do want to get away from the distractions of success.

GW Fantasize five years ahead.

RHOADS Five years ahead? I would love to have people know me as a guitar hero. I'd like to be able to do something more instrumental. Someday maybe put out a solo album where I can dig into a lot of instruments. I like a lot of different kinds of music.

Last Licks

JUST PRIOR TO HIS UNTIMELY DEATH, RANDY RHOADS GAVE HIS FANS FIRST-HAND INSIGHT INTO HIS METHODS AND TECHNIQUE IN A SPECIAL GUITAR CLINIC.



Reprinted from Guitar World, August 1999

BY
Andy Aledort

INTERVIEW TRANSCRIPTION BY
Anthony Vrso

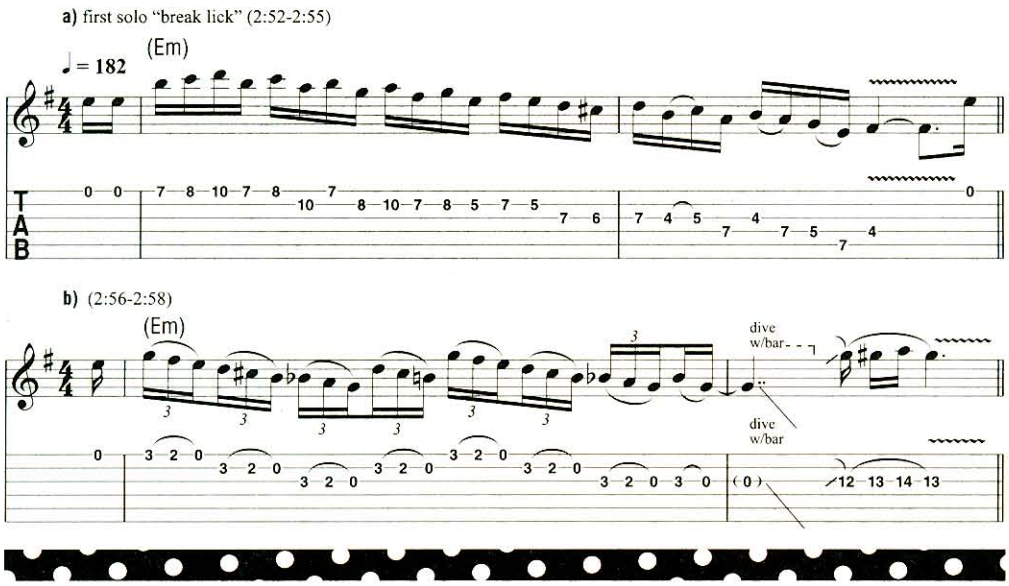
NEIL ZLOZOWER

FEW MUSICIANS IN the history of rock have been as beloved—revered, really—as Ozzy Osbourne's late guitarist and musical soulmate, Randy Rhoads. Only 25 when he was killed in a tragic airplane accident, Rhoads managed in a few short years to establish himself as one of the most innovative guitar players in the pantheon of rock. On landmark Ozzy songs like "Flying High Again," "Crazy Train" and "Mr. Crowley," the guitarist wowed the world with solos and rhythm playing that managed to be both explosive and tasteful, and a classical sensibility that was his alone. Rhoads' premature death only served to solidify his legend, and his many fans continue to speak of him in the kind of awed tones usually reserved for saints and martyrs.

And what most becomes a genuine saintly guitar-playing martyr? A genuine relic, that's what. A short while ago, *Guitar World* acquired a tape of a seminar-lesson given by Rhoads himself, held before an enthralled group of Randyphiles at Music City in Greensburg, Pennsylvania, on February 2, 1982—only six weeks before Rhoads' death. We proudly present a transcription of Randy's seminar-lesson, in which he reveals himself to be every ounce the dedicated—and utterly unassuming—guitar hero. Whether fielding questions from the audience about the details of his rig or the complexities of his technique, Randy is the perfect gentleman.

Seventeen years have passed since Randy Rhoads died. Seventeen years, and the loss remains painful to his fans, his family and to the grieving guitar world he left behind.

FIGURE 1 "Over the Mountain"



RANDY RHOADS This is only the second time I've ever done this, so please don't expect me to just come out and handle things real well; I'm very nervous about speaking in front of people, so you'll have to give me a hand by asking a lot of questions. I'll do anything I can to help you out.

QUESTION What effects do you use when you play live?

RHOADS I have a pedal board that's got an MXR Distortion+, an MXR 10-band equalizer, a chorus, an MXR stereo chorus, an MXR flanger, a Crybaby wah pedal and a Roland volume pedal. I used them much more in the past than I do nowadays, but now our sound man is starting to add a lot more up front. Sometimes I use them more for quiet rhythm parts, just to enhance the sound. I never use echoes or anything for leads.

QUESTION Do you have a preamp built into your guitar?

RHOADS No, I just have the Distortion + on the board, and I just keep that on all the time. My amps are Marshalls.

QUESTION What speakers do you use in your cabinets?

RHOADS I use Altecs—I prefer those to Celestions because they're very bright and clean sounding. I found that Celestion speakers are pretty dirty to begin with, and if you add a fuzz box to them they'll sound terrible.

QUESTION Do you ever have trouble with feedback?

RHOADS Yes, I have lots of problems there. For example, if you let go of the guitar for a second, it will feed back. You've got to play so that you're covering your pickup. If I want to do something quiet, I have to either use the volume pedal or click off the fuzz—otherwise my guitar will squeal. I've gotten used to playing that way.

QUESTION Do you have a special tremolo unit on your Charvel Flying V?

RHOADS Grover Jackson, who owns Charvel, builds the guitars himself for me, and I use his tremolo units. There's no perfect tremolo, except for maybe a Floyd Rose, but Grover's are very good. I have another Flying V, the polka-dotted one, but it isn't a Charvel, and I do have tuning problems with it all the time.

QUESTION What kind of music did you play when you first picked up the guitar?

RHOADS I'm 25 now, so I don't remember what I was playing when I was seven. I just played the guitar. One of the early things I remember was strumming *[the flamenco guitar standard]* "Malagueña" on an old Spanish acoustic guitar. Later on I just started playing anything I heard on the radio: "Gloria" or "Louie Louie" or whatever.

QUESTION Did you ever have to play covers in small bars and clubs?

RHOADS Definitely. I was really young, around 12 or 13, when I started playing rock—and where I came from, the big thing was playing parties. There were a lot of bands where I lived, and they all played parties. I loved it—I couldn't wait until the weekend so I could go out and play.

QUESTION What players did you admire growing up?

RHOADS I get asked that all the time: "Who's your favorite?" "What are your influences?" If you play long enough your influences are bound to change. I never had a phonograph 'til I was, I think, 16, so I couldn't just sit and copy my favorite players. I had to listen to the radio, and I liked whoever was good. One of my favorites was Mountain and Leslie West; those harmonics and that sustain. I just thought Leslie was the greatest. But now, I don't have a favorite—I just like anybody who plays guitar.

QUESTION Did you take lessons or were you self-taught?

RHOADS Mostly self-taught. When I was young I took lessons, basic folk and classical training, then I started playing rock. I'm actually taking lessons now.

QUESTION You're taking lessons now?

RHOADS I did when I was in England.

QUESTION Who was your teacher?

RHOADS Anybody. I just take lessons from anybody, like when I have a day off or something. I'll find someone in town and just pick their brain.

QUESTION Were you in other bands before you hooked up with Ozzy?

RHOADS I was in a local band in L.A. called Quiet Riot for five years. I was still with them when I met Ozzy, so I had to leave. Other than that, I was just in some garage bands and other little things that didn't work out.

QUESTION Didn't you put out a couple of records with Quiet Riot?

RHOADS Yeah. We had a record deal, but we were very young and we lost the deal. It just fell apart. The records were later released in Japan. I was 17 years old, and the producer wanted to make us sound very much like a pop band—I mean, if you hear it, there's hardly any guitar on it.

QUESTION What do you think of other guitarists, like Michael Schenker?

RHOADS I think Michael Schenker is excellent, a great rock player. He's very melodic and he plays with a lot of feeling.

QUESTION Are there any other players you'd put in that category?

RHOADS Oh, I could name a hundred. I mean, everybody who's out there is really good at what they do. Eddie Van Halen is fantastic, Ritchie Blackmore...

QUESTION There are critics who accuse you of copying Eddie Van Halen. Are you influenced by him?

RHOADS Well, we're both from the same town, and we were both in local bands. It seemed like everybody in L.A. was a lead guitar player, and we all played very similarly. Everybody used to say we all sounded very much the same.

QUESTION What do you think of Angus?

RHOADS Angus Young? I think what he does, he does great. He's so into it.

QUESTION Tony Iommi?

RHOADS I didn't know too much about Black Sabbath when I met Ozzy. That's probably why I get along with Ozzy—we're different and come from different musical backgrounds.

QUESTION Does he ever talk to you about why he left Black Sabbath?

RHOADS Oh yeah, all the time. I guess they just weren't getting along. They had been together a long time—14 years or something like that.

QUESTION When you write a lead, do you focus on the melody or go for more of a technical, dazzle-type thing?

RHOADS It depends on what the progression is and what the mood of the song is. You have to put down something that suits the song well. I like to play melodically.

QUESTION What would you say is important for having a good band?

RHOADS Aside from being able to play well together, you all need to be on the same level mentally. If one guy wants to go out and earn money in a lounge and another wants to go out and do originals, just to play, then you've got a conflict. I think you should all want the same thing out of your band and like the same kinds of things. That's a good start, I think.

QUESTION Is it true that when you auditioned for Ozzy you didn't even have to play? That you just plugged in your guitar and tuned up?

RHOADS Yeah...it was even more embarrassing than that. [*laughs*] I thought I was gonna play with a band. All I brought was this little Fender tune-up amp. When I got there, everyone was behind the glass, and in the room was just me and my amp. And they said, "Okay, play." And I thought, You've got to be joking. I mean, what could I play? I didn't have any other musicians with me. So I just started warming up, then Ozzy said, "Yeah, you're good." I had only played for a few seconds. Then I got kinda mad and thought, Well, you haven't even heard me yet.

QUESTION Can you play some stuff for us now?

RHOADS What would you like to hear?

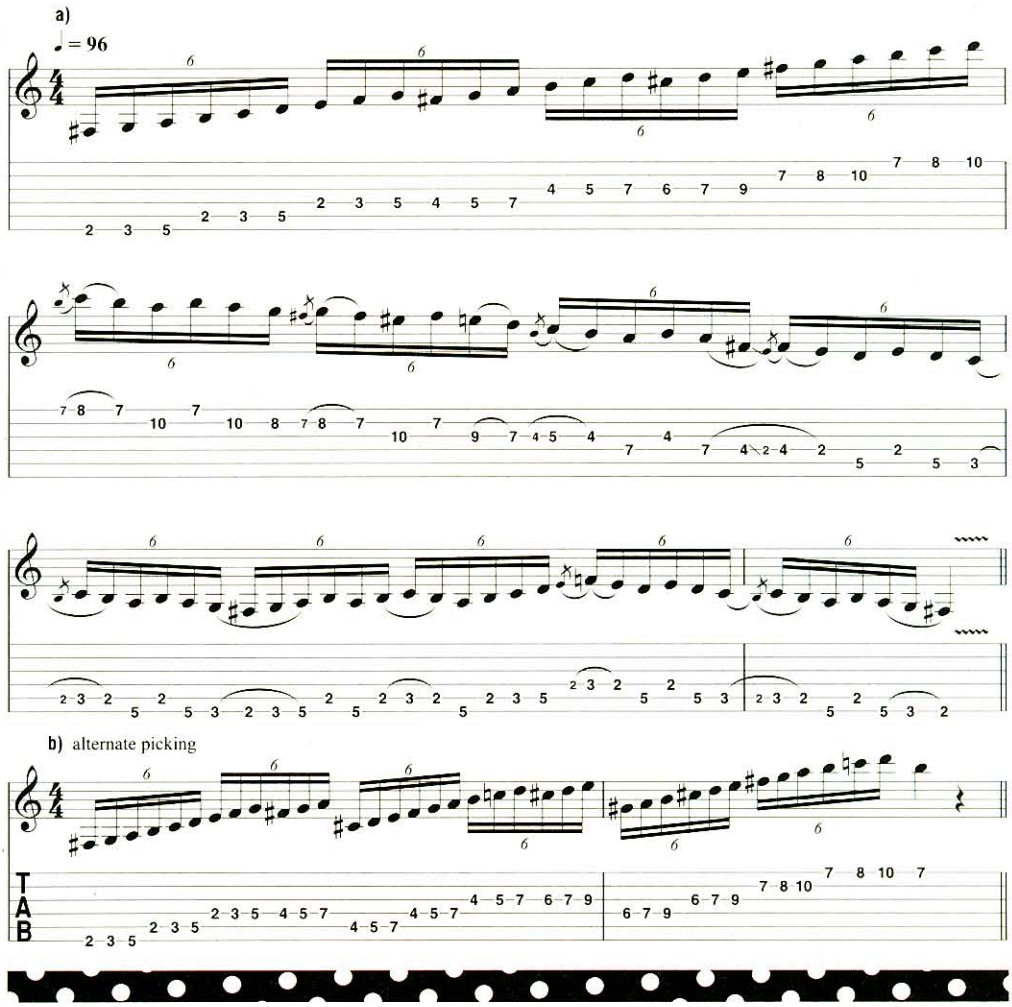
QUESTION How about the solo breaks in "Over the Mountain," where you play the fast, unaccompanied licks?

RHOADS The first lick in that section goes like this [**FIGURE 1a**]. It's in E minor. The next break is just a series of real quick double pull-offs to open strings [**FIGURE 1b**], with a whammy bar dive added at the end. That's all there is to it. There's just one real lick in it; the rest is just, oh, noise.

QUESTION Could you please play the solo to "Revelation (Mother Earth)." [*A complete transcription of "Revelation (Mother Earth)" begins on page 92 in this issue.*]

RHOADS Okay. It's in E minor and is very similar to a harmonic [*minor*] scale. The first phrase starts on D♯ and goes up to D♯ again at the very end [*see transcription, bars 98-101*]. For the next lick, I use the edge of the pick to make the riff sound an octave higher [*see transcription, bars 102 and 103*]. It sounds a lot different live, because I'm trying to slow it down so you can see what I'm playing. Then the next bit is played like this

FIGURE 2 exercises



[*see transcription, bars 110-113*]. The only weird notes in it are the E harmonic minor parts [*bars 98-100, with the D♯ notes*].

QUESTION Could you play the fretboard-tapping riff from your "Flying High Again" solo? [*A complete transcription of "Flying High Again" begins on page 66 in this issue.*]

RHOADS Sure. You start with your left index finger on C♯ [*first string/ninth fret*] and your pinkie on E [*12th fret*], and you tap with your right hand onto a high A [*17th fret*] [*see transcription, bars 67-70*]. You then pull off to both fretted notes and hammer on with the pinkie at the 12th fret. When you move over to the B string [*in bar 68*], everything moves up one fret. You then repeat the process on the G and D strings, moving all the notes up a fret with each string cross.

The next four bars of the solo are played the same way, but starting four frets lower, in E [*see transcription, bars 71-74*].

QUESTION What key is "Flying High Again" in?

RHOADS It's in A.

QUESTION When I play "Crazy Train" and then go to play "Flying High Again," I'm a half-tone out. Did you tune differently on *Diary of a Madman*, as compared to *Blizzard of Ozz*?

RHOADS Yes, we tuned down one half step when we recorded *Diary*.

QUESTION Why?

RHOADS When we were recording the second album, the tuner we had was miscalibrated, and I began to like the sound of being tuned down a half step for some of those songs. A lot of people tune down a half step, but I'd never done it before then. It gives a much heavier sound to the chords, and it just gives you a *meaner* sound, overall. When we play live, some of the songs are tuned down and some are not, so I use different guitars for different songs.

QUESTION Could you play the beginning of "Crazy Train" for us? [*A complete transcription of "Crazy Train" begins on page 72 in this issue.*]

RHOADS Yeah, sure [*see transcription, bars 5 and 6*].

QUESTION Are you using a wah-wah on that part at the beginning?

RHOADS No, just a distortion pedal.

QUESTION How do you play the song's main rhythm part?

RHOADS Like this [*see transcription, bars 11-14*]. The chord progression is A E/A D/A A; the open A string is played against all of the chord voicings. The fast lick at the end is played with double pull-offs to open strings.

At the end of the verse section, I substitute power chords for the major triads, like this [*see transcription, bars 29 and 30*].

QUESTION How do you play the rhythm part to the section that leads into the chorus?

RHOADS That part goes like this [*see transcription, bars 31-34*]. In the chorus, I add a lead fill when I get to the F♯m chord, like this [*see transcription, bars 37 and 38*].

QUESTION How do you play that

really fast ascending lick during the second chorus?

RHOADS That lick is sort of a "fake"; I don't even do that lick live, because it sometimes sounds really sloppy. I used to play it live, though. It's just an [*arpeggiated*] F♯ minor triad shape that shifts up the neck chromatically [*ascending one fret at a time*], but I'm going to lie and say that it's played perfectly. All it is is this [*see transcription, Fill 1 (shown in box)*], after which I hurry into a pick slide before the lick dies. When you play loud, you can get away with playing a lick like that without playing it perfectly.

QUESTION Did you use tapping in the "Crazy Train" solo, too?

RHOADS Yes. The solo begins with this tapped lick that ends with a bend [*see transcription, bars 58-60*].

QUESTION How do you play the last lick in the solo?

RHOADS It's in F♯ minor. I'm trying to remember it because I don't do that run live anymore. To the best of my recollection, it's played like this [*see transcription, bars 72 and 73*]. The lick begins one and a half steps below F♯, on D♯.

QUESTION Is there a term that describes these kinds of licks?

RHOADS These licks are all articulated with hammer-ons. I know of no other particular name to describe them.

QUESTION Do you do any finger exercises before you go out onstage?

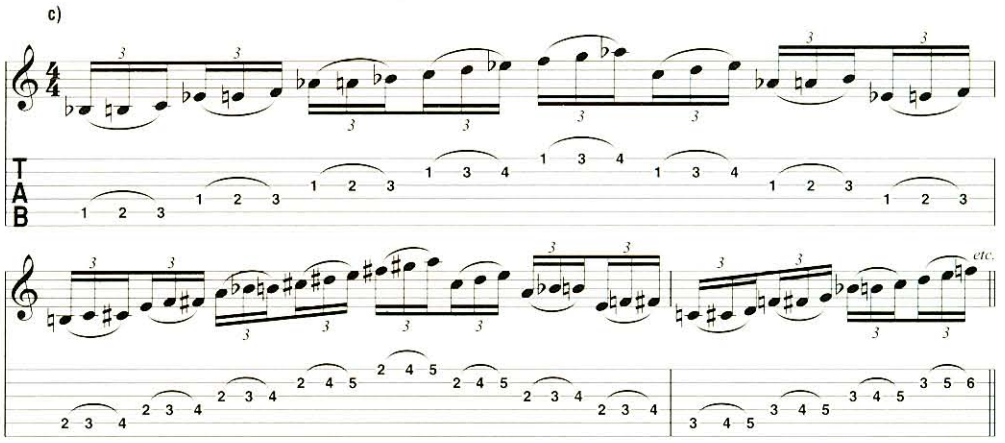
RHOADS I have some in which I use the first, second and fourth fingers in order to warm up. Here's one [**FIGURE 2a**] in which I'm just sort of "wandering around." It's good to do exercises like this [**FIGURE 2b**], using "alternate picking" [*down-up-down-up, etc.*] and to keep speeding it up. I used to like practicing licks that contained a lot of hammer-ons, like these [**FIGURES 2c** *and* **2d**], but I don't do those things that much anymore. These licks are great, though, for warming up your fingers before a gig.

QUESTION Could you show us those unusual chords in the intro to "Diary of a Madman"?

RHOADS Sure. The song begins with an A [*major triad*], with the flatted fifth, or sharped fourth [*D♯*], added to the chord [**FIGURE 3**]. So, you've got the root note, A, the third, C♯, then the flatted E, with the open high E on top. The sound of the E♭ and the E natural together gives you that dissonant sound. As you can see, the notes on the D, G and B strings descend as the chords progress through the first five bars. This section ends with an arpeggiated Eadd2 chord, with the seventh [*D*] dropped in at the end. The verse section consists of virtually the same chords as those used for the first four bars of the intro, but here they're played in 7/4 meter.

QUESTION When you take your spotlight solo onstage, do you ever improvise or do you always play the same solo?

RHOADS It's basically the same. But it depends on the sound I have onstage: if it's a bad sound, I just do a basic form of the solo. But if it sounds really good, I like to carry on with it and try new things.



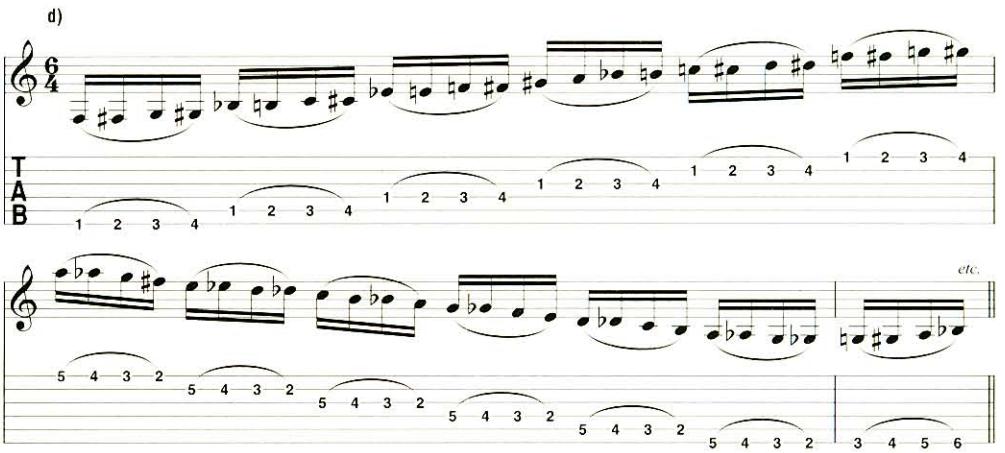
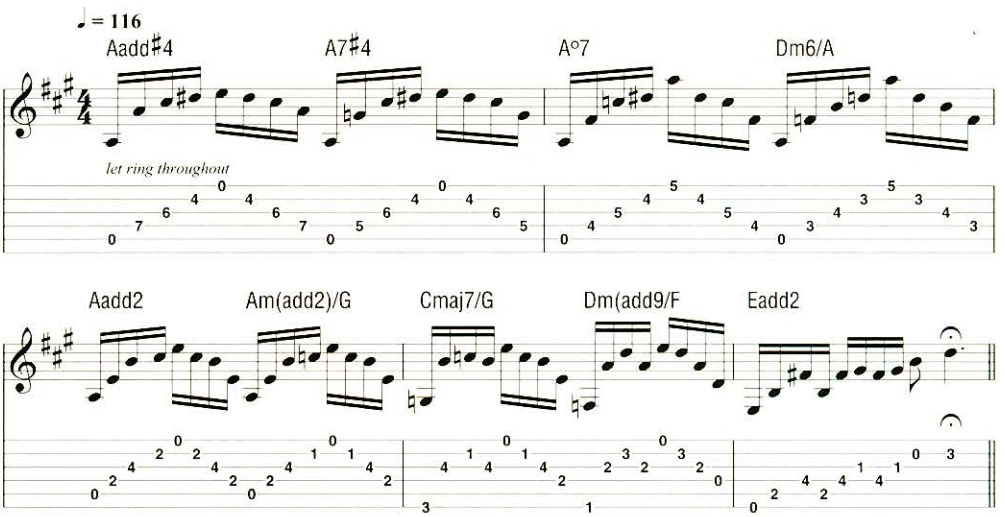


FIGURE 3 "Diary of a Madman" intro (0:00-0:21)



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Hollywood Knights

KELLY GARNI RECALLS HIS WILD-AND-CRAZY TEENAGE YEARS WITH RANDY RHOADS, HIS BEST FRIEND AND QUIET RIOT BANDMATE.

BY Alan di Perna

Reprinted from Guitar World, March 2006

YEARS BEFORE HE came to international fame as Ozzy Osbourne's virtuoso lead-guitar wunderkind, Randy Rhoads prowled the backstreets of the late-Seventies Hollywood rock scene. His most notable role was as a member of Quiet Riot, a group that, after his departure, went on to hair metal fame in its own right. Back when he was Quiet Riot's guitarist, Rhoads' partner in crime—sometimes literally— was his childhood friend, bassist Kelly Garni.

The two grew up together in sunny Burbank, California. Rhoads taught Garni how to play the bass, and the two honed their chops in countless backyard bands before making their move to the Sunset Strip.

In those days, Burbank was a sheltered suburb. Neat green lawns and tidy little shops clustered along streets kept clean and crime-free by a Mormon-dominated local government. Just a few miles away lay the glittering temptations of Hollywood, whose rock scene was rife with drugs and decadence. Prostitutes openly strutted their stuff on the grimy sidewalks of Sunset and Hollywood boulevards in that pre-AIDS era, while transvestite hookers, leather boys and other rough trade catered to different tastes on Santa Monica Boulevard. Randy Roads and Kelly Garni were two wide-eyed adolescents when they first started sneaking over the hill into this modern-day Sodom and Gomorrah.

"Anytime anyone had a car, we'd go into Hollywood," Garni recalls. "One time, a whole bunch of us were packed into Randy's girlfriend Jan's car. One of the guys threw a beer bottle out the window at one of the gay hustlers on Selma. A cop was right behind us: pulled us over, dragged everybody out of the car, handcuffed us, took us to the Hollywood jail and charged us with assault with a deadly weapon. Because we were underage, they called our parents to come down and get us. They told 'em, 'Get your son a nice short haircut and you won't be having problems anymore.' "

These days Garni lives just outside Las Vegas, that other great Sin City, where he makes his way as a professional photographer. While the top of his head is usually covered with a bandana and black cowboy hat, a few strands of blond hair still hang down to about neck length. (Apparently, the advice of the Hollywood police didn't stick.) Though he never made his name as a bassist, Garni enjoys an unusual celebrity today. In the years since Randy Rhoads' untimely death in 1982, a devoted cult of hero worship has grown up around the image of the late guitarist. Among this cult, Garni has become a key object of veneration as a disciple of the fallen blond angel who

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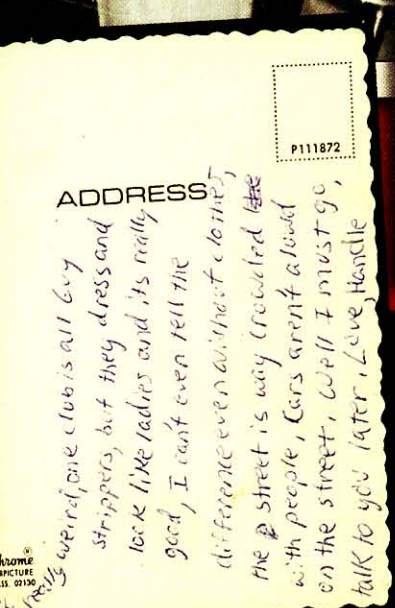


PHOTOGRAPHS COURTESY KELLY GARNI

(clockwise from top) Rhoads and Garni onstage; Quiet Riot's first album, *Quiet Riot 1*, released on CBS/Sony in Japan only, 1978; Quiet Riot press kit; postcard from Rhoads to Garni; early Quiet Riot photo

could make the silver strings sing like no other. Garni is John the Baptist to Rhoads' Jesus; Mohammed to his Allah. He is Randy's best friend, closest confidante and most intimate musical associate. Recently, when Garni fell into financial difficulty, several Randy fans banded together on the web site randyrhoads.tk and scraped up the money to help Garni out. It wasn't an entirely unselfish act: the faithful were afraid Garni's money problems would lead him to sell his collection of Randy Rhoads memorabilia: yellowing photos, old band flyers and scraps of notepaper passed in school hallways that he has carried and treasured throughout his journey in this life.

Garni has had as much a role as anyone in promoting the curious "choirboy" image that has stuck to Rhoads in the years since the heavy metal guitarist's passing. Among the faithful, Randy is mainly remembered as a good boy who helped his mom at her music school and assiduously practiced his scales. Accurate or not, it is by no means the whole story. Rhoads had a wild side, too, and like anyone in rock and roll, he was drawn to the music's inherent rebelliousness. He chafed against authority and was frequently in trouble at school. Garni knew this Randy Rhoads as intimately as he knew the noble knight of the burning arpeggios.

"We never really got to enjoy our school very much," Garni recalls. "We didn't fit in. I went to Burbank High School for three days before I said 'forget it,' and essentially dropped out. Randy had basically the same situation, but his mom was a little more aggressive about it and found an alternative kind of school. It was called 'continuation,' part of a school reserved for doper kids, kids who got into a lot of trouble or otherwise didn't fit in, kids who were gay or violent...whatever their problem was, they got sent over to that school."

Garni soon joined Rhoads in continuation. "You could get a high school diploma. It was just a whole lot easier." The program was run by a preacher named Mr. Beech, "a very nice, quiet, authoritative man who encouraged music in me and Randy and even let us bring our instruments to school," says Garni. "But despite Mr. Beech's good intentions, there were times when we still couldn't resist the urge to cut school if somebody had a car and said, 'Let's go into Hollywood today.' There were a number of times when we got arrested for truancy."

By then, the cops knew the young duo quite well. "And they were very familiar with the 'clientele' at continuation school," says Garni. "They'd keep us in jail for an hour or two to scare us. Then we'd get driven back to school in a police car. The whole school would rush to the windows. They'd all come outside and applaud when we got out of the police car."

GUITAR WORLD What was the first band that you and Randy had that made it out of Burbank?

Kelly Garni's 18TH birthday party. (from left) Kelle Rhoads (Randy's brother), Ken McNair (head protruding below beer can), Garni and Rhoads. "I really liked beer, but Randy hated it," Garni says. "I begged him to have a beer with me on my birthday. He gave in and had one." Ken McNair was later present at the big fight where Garni almost shot Rhoads.

The back cover of Quiet Riot's second CBS/Sony Japan-only release, *Quiet Riot II*. Although Garni played on the record, he is not pictured prominently. He can be seen in the Quiet Riot promo shot on the inside locker door at left. "It's very ironic that they used football players in the shot, since they were our arch enemies at school," Garni says.

In the control room at Sound City in 1975, during the recording of Quiet Riot's first single for Magic Wand Records: (from left) Rhoads, band manager Dennis Wageman, singer Kevin DuBrow (standing), studio engineer Gabby Garcia, Garni and drummer Drew Forsyth.

GARNI It was called the Whore. Randy and I were all of, like, 13 years old. We had a singer named Glen and a drummer named Rick Hack who went to high school with Randy's girlfriend Jan. That was how we met him. He later ended up in a loony bin of some type. Our gig was at a massage parlor–turned-bar in Hollywood, on the Sunset Strip. The owner had turned it into a bar because he had to go straight—the cops were harassing him—but the girls still worked there as "waitresses." The place was called the L.D. Rogers Club, and their advertisements said, "Turn on and Come."

GW The club was at 6910 Sunset, which was definitely down on the dicey end of the boulevard.

GARNI Totally. But hey, we were on the Sunset Strip! For a couple of 13-year-old kids, that was pretty good.

GW You must have received quite an education.

GARNI We had kind of an affinity for prostitutes. We used to hang out in Hollywood, and they were all over. We thought it was kind of cool to just sit there and talk to hookers: "How's it going? How's tricks? Ha, ha, ha." Here we were, these two little boys. They thought it was cute. They let us hang around and talk to them until they found something more, um, profitable to do.

GW And from there you went on to play the legendary Rodney's English Disco, ground zero for the L.A. glam scene.

GARNI Yeah, Rodney Bingenheimer [*L.A. rock scenester and influential DJ*] was actually a good friend of mine and Randy's. We had a band called Smokey that was kinda the house band at Rodney's English Disco. One of the acts we opened for was Shaun Cassidy [*bubblegum pop star and brother of Partridge Family singer and teen idol David Cassidy*]. Me and Randy were about 13 and 14. Smokey was the name of the lead singer. He was a really girly looking guy. Very glam. He was very, very tall, wore all black leather, had beautiful hair and a beautiful face. Really a pretty boy.

GW What kind of material did you do with him?

GARNI I would describe it as hard rock. Very Stooges-like.

GW Did you write your own stuff?

GARNI Yes, we did, and Smokey had some song called "Leather" that he claimed was a big hit somewhere—I think maybe he was from Detroit or something—so we had to learn that. On the flyer we have from a Smokey gig, it says "Hear 'Leather' performed live."

GW Did you ever record anything with Smokey?

GARNI We did, actually. Smokey had a boyfriend named EJ who was a sound engineer, and I remember doing some recording with him in a house—maybe four-track or eight-track stuff. Whatever happened to that recording I have no idea. It would be incredible to have something like that. Who knows, maybe Smokey or EJ will read this.

GW I wonder if Rodney would know.

PHOTOGRAPHS COURTESY KELLY GARNI

DuBrow and Rhoads

GARNI That's a possibility. Rodney was really good to me and Randy. When we first got with Smokey, we didn't have a place to rehearse, and Rodney let us use his club. We used to keep all the amps down there; Rodney had a killer P.A. in the place. We would go there during the daytime and set up. We had free reign of the bar. He basically gave us the keys to the place; he wasn't even there. After rehearsal, we'd go home and get all dressed up—all Hollywood-ed out—and come back that night and hang out. It was really an incredible place. The girls were amazing, all dolled up in their little hot pants and miniskirts. Most of them were, like, 12 or 13, but they looked like they were 25. You'd walk in the place, look in the VIP booth and there'd be Led Zeppelin sitting there, or Lou Reed, Bowie, Sweet, T-Rex, Slade...all the glitter bands. That was the big hot spot.

GW Did you get to meet any of those bands?

GARNI We weren't allowed to go up and talk to them in that booth—you left them alone—but later on, when Randy and I were in Quiet Riot, we got to meet Robert Plant and John Bonham. It was at the Starwood, where Quiet Riot was kind of the house band. Plant and Bonham came there to see a band called Detective that they'd signed to their label, Swan Song. [*Actor/Power Station vocalist*] Michael Des Barres was the singer in Detective, and they had Tony Kaye, the keyboard player from Yes. The *L.A. Times* said that we blew Detective out of the water that night. So we were in the dressing room and in comes Robert Plant. He was really nice to us, kept telling us, "Great show. You guys are really great." We were thinking, So how about signing us then? Then in came John Bonham, totally drunk, being carried by two guys almost as big as him. He just kind of nodded and waved, "Good job, great show," and then they carried him out.

GW Speaking of the *L.A. Times*, how was Randy with journalists?

GARNI Real good. He was a good speaker. And funny, too. He'd be real serious, but if he saw an opportunity to mess with the guy's head, he'd do it. He loved being funny. In any kind of serious situation, he'd be particularly prone to get out of line. In Quiet Riot, we'd always be called in for meetings with management, where we'd have lawyers explaining all this paperwork to us. We didn't understand any of it. We were just kids; it was all we could do to keep awake. So Randy would start making faces and doing things with his hands. He liked to pretend he was shaving while people were talking serious to him. He'd pantomime that he had a razor and he'd rub it under his chin and all.

GW Sharon Osborne told me Randy had a wicked sense of humor and liked to play pranks on girls in particular.

GARNI Really pretty ones, yes, especially if they had any kind of attitude.

Another photo from Sound City Studios taken in 1975 during the recording of Quiet Riot's first single. (top) "Dennis the Menace"; (middle row, left to right) Garni, Forsyth, Garcia, roadie Judd McCully, Rhoads, DuBrow, Wageman; (bottom) photographer Ron Sobol. Dennis the Menace was a friend of the band's manager, says Garni. "He screwed somebody in a drug deal and they blew him up in his car."

Clay figurine of Garni with his bass, made by Rhoads in the eighth grade. "It wasn't a school art project," says Garni. "It wasn't a birthday present or anything like that, either. Randy just showed up with it at my house one day and said, 'Here, I made this for you.'"

Quiet Riot's first record, recorded at Sound City, Van Nuys, circa 1976, and produced and financed by the band's first manager, Dennis Wageman. "He owned an air conditioning repair company, El Camino Air Conditioning," says Garni. "I went out with him on his truck a few times and fixed air conditioners."

If they acted like, "Boy, I'm too hot for you," they became an immediate target for Randy. He wasn't intimidated or impressed with beautiful girls. Most guys get kinda tongue tied around a pretty girl. They don't know what to say. Randy wasn't like that because he didn't care. He wasn't trying to nail 'em or anything. He didn't want a date with them.

GW So there was a kind of power there.

GARNI Yeah. He would say things that would embarrass a girl like that, and do things to her, like write something on a piece of paper and tape it onto her back without her knowing it. And when she'd be walking around the room, he'd point it out to everybody.

GW At that age, when a guy's hormones are erupting, how was he able to be so indifferent to the allure of beautiful women?

GARNI Well, he never hurt for girlfriends. There were always girls around that he could have anytime he wanted, and he knew it. Way before Quiet Riot, back when we were in junior high school, he had little going-steady-type relationships that didn't last for long—I mean we're talking two or three weeks—and they were always with very pretty girls. One was Theresa Pope, who became the actress Theresa Russell. That was in the eighth grade. They'd go to Disneyland, walk around, hold hands, go on a couple of rides and, at the end of the night, maybe kiss. And that was pretty much it.

GW That's all, huh?

GARNI Well, Randy did have a fling with a girl who was in the next grade up. That was something more. Her name was Cookie. She was a big blonde with real big boobs. She'd developed way before her time, and she would often wear tops that accentuated that. It was very common for her to get sent home to change into something less revealing. But she'd never learn. She was a really pretty girl, but a little on the rough side; sort of a trailer park kind of girl. She had an older boyfriend, who would drop her off at school everyday on his motorcycle. He was sort of a badass kind of guy, but this girl thought the world of Randy; thought he was real cute; flirted with him constantly. And finally, he did have a dalliance with her that went a little further than holding hands and kissing.

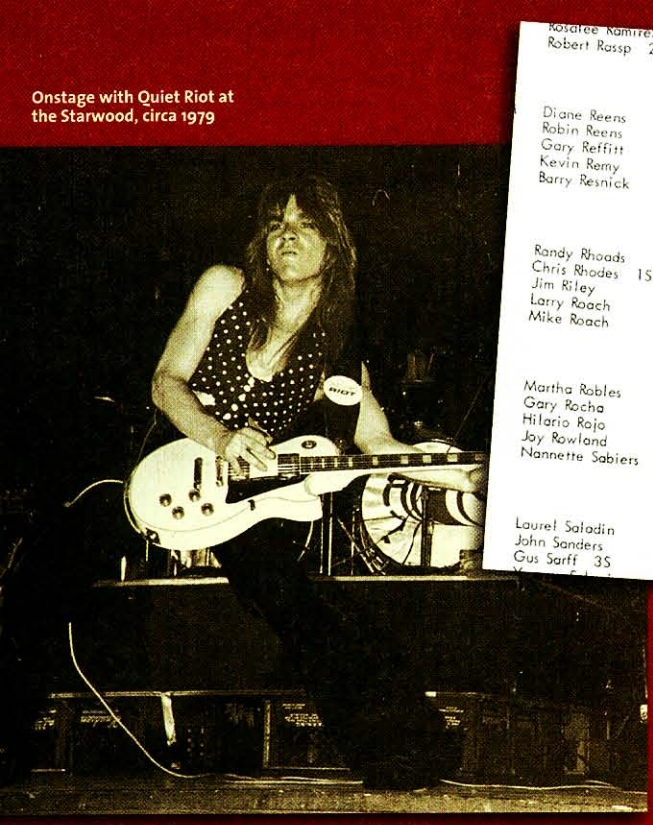
GW This would be Randy's "first," then?

GARNI I believe so. I'm almost positive. I can't really tell you for sure, because he was so embarrassed about it he wouldn't go into great detail. But he gave me enough detail to let me know he definitely did some exploring; he got some education. This was still the eighth grade. And then her boyfriend found out about it and was gonna beat Randy up. So now not only did we have to worry about the jocks beating us up 'cause we had long hair, we also had to worry about this hoodlum guy with a motorcycle.

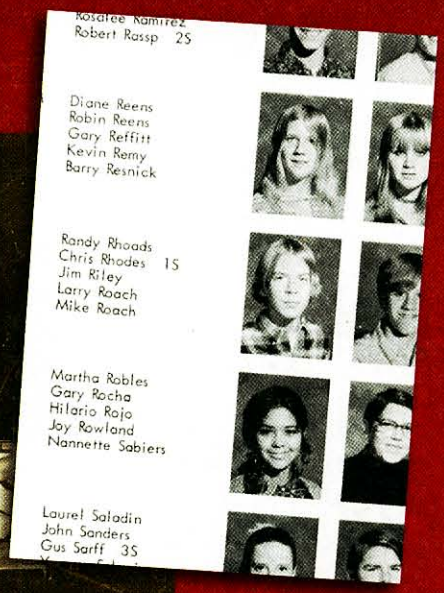
GW Could Randy hold his own in a fight?

GARNI Randy was a hell of a fighter, and I should know: I fought him a whole lot of times. He was small, but he was fast, and

PHOTOGRAPHS COURTESY KELLY GARNI



Onstage with Quiet Riot at the Starwood, circa 1979



Rhoads' ninth-grade school yearbook. His photo is in the center row, first on the left.

he had really strong, solid arms. He was all muscle. I attribute that to years and years of carrying amps.

GW What was the worst fight you two ever had?

GARNI That would be the one that led to me not being in Quiet Riot anymore. One night, I stole a huge amount of liquor from the Rocket Club in Hollywood, which had caught on fire. The next day I called Randy and said, "Hey, I got all this booze. Come on over." So he comes over with a good friend of ours named Ken McNair. It was maybe one or two in the afternoon. We started drinking, emptying bottles. We drank way too much and got very, very drunk. Then Randy and I started arguing about Kevin DuBrow, the lead singer in Quiet Riot. It's no secret that I was very unhappy in Quiet Riot at that time because of Kevin. So, totally drunk, I start telling Randy, "Kevin's gotta go. He's an asshole. This used to be our band and he's taken over. Everybody says he sucks. We're not going anywhere and it's all his fault." And Randy says, "No, we have to keep him. He's gotten us this far." We were right in the middle of recording our second album. In fact, as Randy and I were arguing, Kevin was at the Record Plant in Hollywood, recording vocals.

So it gets to be about eight at night. We've been drinking all day—and Randy could drink. I'm saying, "Kevin's kicked out of the band." Randy's saying, "No, he's not." And I say, "Then get out of my house!" He says, "Make me!"

At this point, he was sitting across the room from me on a couch with Ken. Unfortunately, back then, I was very into guns. I had a handgun in the chair where I was sitting. I pulled out the handgun and fired a shot over Randy's head. Now, where I lived in Van Nuys, in the middle of the barrio, shooting off a gun didn't cause anybody any alarm. You heard guns going off all the time. But it was a really big deal to Randy. It made him really mad that I'd shot at him. He got off the couch and charged me. I knew there was gonna be a fistfight over this, so I threw the gun to the side, 'cause I knew I didn't want that in the fight.

And we just went at it. We beat the hell out of one another. Randy had a long fingernail on his thumb. He raked that across my forehead and opened up my whole head from temple to temple. Blood just poured out of the cut. That got me real mad. I wailed into him and pretty much beat him damn-near unconscious. Ken finally got us separated, dragged Randy into a car and got him out of there.

GW What was with Randy and that thumbnail? It's often mentioned in stories about him. Did he use it to pick the guitar?

GARNI The nail was on there for a lot of reasons. Yes, he did use it for guitar a little bit, but mainly he just liked the way it looked. We grew up with bands like the New York Dolls and Alice Cooper, and those guys all did things like growing their nails long. Effeminate stuff. Randy had certain feminine qualities in that he wasn't really a macho guy. Some people say, "Oh, he grew that nail so he could use it for cocaine." That's ridiculous. The pinkie is the nail you grow if you're gonna use it for cocaine. It's pretty hard to turn your thumb in such a way as to get a load of cocaine on it; the wrist angle is all wrong. So that theory goes to hell in a handcart.

And by the way, I still have that thumbnail of Randy's. He busted the nail off when it raked it across my head. My girlfriend and I found it in the house next day. I've saved it all these years. It's kinda spooky.

GW Wow, so you almost murdered Randy Rhoads.

GARNI I know. But that's not the end of the story. After Ken got Randy out of my house, I felt real bad that we had gotten into a fight. And to my drunken mind, the whole thing was Kevin's fault. So I was gonna make him pay. I called him up at the Record Plant and said, "I'm coming down there. I'm gonna fuckin' kill ya. I got a gun. I'm on my way." [*DuBrow says he never received this phone call.*] So I took my gun in a shoulder holster, put my jacket on, went outside and got in my car totally bombed. I'd only gone 50 feet before I realized that I was way too drunk to drive. I somehow managed to get the car a round the block and get back to my house. But by the time I pulled up to the curb, the LAPD was right behind me with their lights flashing. I stumbled out of my car, opened up my jacket. Next thing I knew I was face down on the ground, handcuffed, with a bunch of guns pointed at me. I woke up the next day in jail with a terrible hangover, charged with three felonies. The day after that, Quiet Riot's management called me and told me I was out of the band.

GW Did you and Randy fall out over this?

GARNI Not at all. He called me up the next day. He thought it was funny. It was always that way. If we got into a fight, the next day everything was fine. We would laugh about it. What wasn't so funny this time is that I was kicked out of the band. Randy even said, "If you ask me to, I'll leave too. I don't want to, but we've been together all these years. We did start this band. I'd rather play with you than anybody else." But I told him, "You know what? I don't even want to do this any more." I had grown tired of the whole thing. I'd had enough of Kevin, Hollywood, struggling with the band and not getting anywhere. The funny thing is that Kevin and I are now good friends. We often joke that we're gonna clone Randy using DNA from his thumbnail and start Quiet Riot again. But that fight has had all kinds of long-range effects in my life. Years later, the first time I met Ozzy Osbourne, he tried to come at me over it.

GW When was this?

GARNI When Randy came through Las Vegas on his first tour with Ozzy. I met Randy down at Caesar's Palace. Ozzy and the whole band were down there. Randy introduced me to Ozzy, and the first thing he said to me was, "You're the son of a bitch that tried to shoot my guitar player!" And he got up like he was gonna make a move on me. Only he was too drunk to do it. These two big roadies had to help him get up. I just stood there; I didn't know what to do. With the roadies there, I was really outnumbered. But Randy just shoved Ozzy back on his barstool and said, "No, no, no. He's my best friend. You don't do that."

All Aboard!

IN AN EXCERPT FROM HIS AUTOBIOGRAPHY, *OFF THE RAILS*, BASSIST RUDY SARZO RECALLS HIS CRAZY LIFE ON THE ROAD WITH OZZY OSBOURNE, RANDY RHOADS AND ASSORTED MIDGETS AND MEATS.

Reprinted from Guitar World, March 2006

IN THE MORNING OF December 5, 1981, we flew from London to Los Angeles to prepare for the upcoming *Diary of the Madman* U.S. tour. Ozzy Osbourne and his manager, Sharon Arden, who later became his wife, stayed at the Ardens' estate while Randy Rhoads got to spend some much needed time at home with his family and girlfriend, Jody. Meanwhile, drummer Tommy Aldridge, keyboardist Don Airey, the crew and I made the Beverly Hilton Hotel our home for the next few weeks.

A couple of days after our return, we began our preproduction rehearsals at Ren-Mar Studios in Hollywood. Originally built as a back lot for Metro Pictures, in 1915, the studio has been used for some of the most popular movies and television shows—from *I Love Lucy* to *Hogan's Heroes*. We'd chosen Ren-Mar for our rehearsal space because it was among the few facilities in town whose ceilings were high enough to accommodate our full and massive production, the heart of which was a medieval castle replica that would be our backdrop during most of the tour.

We had already spent time at London's Shepperton Studios, another famous movie studio, where the Beatles occasionally shot videos for their singles; but at Shepperton, we rehearsed in the looming shadows of the staging's bare frames. Walking into Ren-Mar for the first day of rehearsal there, I wasn't prepared for the overwhelming sight of the completed castle set. It was much bigger than I'd imagined—so big, in fact, that the six-foot-high stage had to be removed, otherwise there would have been no room above to hang the lighting rig.

The castle's façade was astounding to look at. The centerpiece of the set was a simulated stone arch with a stained-glass window that measured more than 20 feet high and served as the backdrop for the drums and a series of special effects during the show. The arch was embellished with iron crosses and flaming torches that accentuated the gothic motif. The center structure was flanked at each side by similar arches with exact reproductions of medieval balconies, gates and portcullises. These three arches were connected by two ivy-covered faux stone castle walls that measured six feet wide by five feet high. The center of the set was an eight-step-high staircase that doubled as a massive seven-foot drum riser, as well as the platform from which various impressive special effects would emerge during the show.

Seeing a full-blown stage set—let alone one as large as this—up close was awe inspiring. I could almost hear the audience's reaction.

"I just know this is going to suck! I can't fuckin' hear myself!" Sitting high atop the towering drum riser, Tommy Aldridge was fuming. The platform consisted of a metal grid designed to make him and his kit appear to float above the stage. Unfortunately, it was so high that the sound from his monitor wedges, placed behind him at floor level, dissipated before it could reach him. Tommy yelled down to the monitor engineer: "This drum riser's so high I'm getting a nosebleed!"

Far below him and several feet away, Randy Rhoads craned his neck to get a view of Tommy. "We're gonna need binoculars just to see your cues!"

"I don't know how in the hell I'm going to be able to hear you guys from up here," Tommy complained. "I can barely hear myself."

Randy concurred. "I can barely hear myself with all of the amps hidden by the stupid castle." Concerned that our amps would look out of place in the set, Sharon had decided to position them behind

Ozzy Osbourne, Tommy Aldridge, Randy Rhoads and Rudy Sarzo at Disneyworld in 1982

ROSS HALFIN

the castle. As a result, Randy's sound was muffled and lifeless.

"I don't know how we'll be able to play like this," Tommy said, as he threw his sticks down in frustration. "Somebody get Sharon on the phone."

Two hours later, Sharon arrived.

"What's the problem?" she asked. She seemed more stressed than usual. After all, she was handling every detail of an extremely ambitious arena tour, and doing so while keeping Ozzy's mood swings in check.

"Well, for starters," Tommy griped, "why are my drums sitting on top of this metal grid? I have no coupling with any solid structures. It's like I'm floating on air."

"That's because your drums are going to be raised by a forklift at the beginning of the show," Sharon explained. "It's all part of the intro we have prepared. You'll get the whole idea when we have our run-through during soundcheck."

Tommy explained that the monitor wedges weren't loud enough to compensate for the distance between the stage and his drum platform. "So, basically, I'm screwed, right?"

"Don't worry," Sharon assured him. "We'll just have the sound company come up with a drum monitor system that will take care of your problems."

All Tommy could do was wait and hope that the techs at TASCO, the company hired to handle our audio requirements, could come up with a solution.

It was Randy's turn to speak up. "That's fine for T.A.," he told her, "but my amps are so far behind and muffled by the castle walls, and I hate the sound of my guitar through the monitors. I was thinking of setting up my amps in front of the walls."

"Sorry, Randy," she said. "I know how important it is for you to have the right sound, but I'm afraid it would ruin the clean look of the stage."

Randy was ready with a backup plan: "Then how about if I put a Marshall stack in front of me instead of the usual monitor wedges?" he asked.

Sharon relented. "That's fine, as long as you hide them in the pit where they can't be seen."

Randy smiled with relief.

"How about you, Rudy?" Sharon turned to me. "Are you having problems too?"

I'd been dealing with my own sound issues, just as Randy had, but my problems were not nearly so dire. "Yeah," I told her, "but I can always ask the sound company to beef up my two front wedges with 15-inch speakers and pump a bit of bass into my side-fill. It will probably sound better than my backline anyways."

Sharon looked around the set and spied Don Airey, perched with his keyboards on a balcony 10 feet above the stage, directly behind me. "Donald, can you hear the boys all right from up there?" she yelled up to him.

Don shrugged. "If playing up here is the only way I can be onstage, then I guess I can trust the sound company to make all the necessary adjustments to my monitors," he politely consented.

"Well, then I'll have a talk with TASCO as soon as possible and make sure you boys are taken care of," Sharon said, doing her best to take the reins. "I want to make sure everything's right before I bring Ozzy down to rehearsals. I just know he's going to take one look at the size of the set and throw a major wobbler."

Taking a dip with Ozzy

SHARON DIDN'T disappoint us: a truckload of reinforcement sound gear arrived the next day. Tommy's standard monitor wedges were replaced with a pair of side-fill monitors that could be rolled underneath the metal grid. With the monitors blasting directly below him, Tommy had the powerful drum sound he needed. Randy surrounded himself with a Marshall stack by tilting one cabinet in front of him and another stage left next to the side-fills. As I had requested, my backline amps were reinforced with two floor monitor wedges containing a pair of 15-inch speakers and a midrange horn. The stage-right side-fill monitor pumped with an evenly balanced mix of all the instruments. As for Don Airey: a seasoned professional, he rose above the challenges presented by such difficult circumstances to contribute his world-class musicianship. It was time for Ozzy to come down and join us.

"Fuck me, Rache!" Ozzy muttered to Rachel Youngblood, our tour seamstress, as he entered the studio and set his eyes on the castle. He looked like a kid on Christmas morning that unexpectedly got the bicycle of his dreams. "Come on guys, let's rock and roll!" Ozzy yelled into the microphone. His uncharacteristic cheer spread across the room as we started playing the show's opening number, "Over the Mountain." But the moment proved fleeting.

"Stop! Stop!" he yelled into the microphone waving his arms in the air. "I can't hear a bloody word I'm singing."

The solutions to our individual monitoring problems had increased the stage volume so much that Ozzy couldn't hear himself. The sound crew gathered around them offering a few solutions. Eventually, the monitor engineer decided that placing floor wedges across the front of the stage would give Ozzy the volume he required.

"What about the side-fills?" Ozzy asked. "Add more side-fills and pump voice through them!"

"That's not a good idea," Sharon interrupted. "As it is, they already obstruct a good portion of the stage and I was hoping to sell those side seats."

"We can always fly the side-fills," the engineer suggested.

"Oh, I don't think so," Sharon said. "Having to pay for extra rigging every night might turn out to be too costly."

"I don't give a fuck how much it costs," Ozzy bellowed. "Just bloody do it!" And with that, he walked out.

IN THE MIDST of rehearsal, Christmas arrived. I had been invited to spend it at the Ardens' house, and upon my arrival, I found Ozzy and Randy in the game room, checking out a plush red velvet medieval throne.

"Hey, Ruds," said Ozzy, as he sat on the throne, "watch this! This is how I'm going to appear onstage." He placed his arms on the armrests and his legs out front as Randy began pulling down a series of red roller blinds that covered Ozzy's arms, legs, lap and body. When he was finished, Ozzy was completely

THIS SPREAD: ROSS HALFIN

concealed within the throne, within which he held a few strings that kept the blinds in place.

From behind the blinds, I heard him say, "Here's Ozzy!" mimicking Jack Nicholson's character in *The Shining*. In a split second, the blinds rolled back as he released the strings, and Ozzy appeared as if out of thin air.

"Wow, that's really cool!" I said, impressed.

"Yeah, it was expensive as fuck, too," Ozzy replied. "Sharon had this bloody magician design it. As soon as he finished building she had him snuffed."

"You're not gonna believe the other stuff he made for Ozzy," Randy said as he walked over to a big brown trunk and rummaged through its contents. He pulled out a leopard print cape with large sharp claws and a football helmet covered with a leopard's head with red blinking eyes. He put them on and began chasing Ozzy around the room.

Ozzy burst out laughing. "I can't wear that onstage! I'll look like a total cunt!"

ON THE MORNING of December 30, we flew from Los Angeles to San Francisco to begin a daylong marathon at the Northern California rock landmark, the Cow Palace. Our schedule included last-minute preproduction adjustments, a nearly endless soundcheck, press interviews and award presentations, all of which culminated with the opening night of the tour.

For the first time since we'd begun rehearsal, we had the full production set up on our own stage. Finally, we could rehearse one of the show's most elaborate special effects: a 10-foot gauntlet designed to lift Ozzy high above the first few rows. At the show's end, as smoke filled the stage, the giant hand would emerge from underneath the drum riser. Ozzy would climb aboard and hold onto its handrails as the gauntlet extended out above the audience. Sparklers on each of the four fingers would be set off. For the finishing touch, he would step on a lever behind him, releasing a catapult that would hurl raw meat into the cheering crowd.

"You want me to do *what?*" Ozzy stood trembling on the gauntlet, staring in disbelief at Sharon.

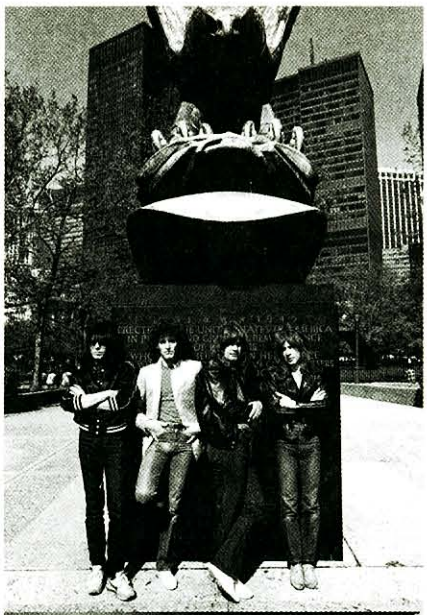
"Ozzy, just listen to me," she said, trying to calm him down. "All you have to do is climb on top of the hand, hold onto the handrails and step on the lever behind you to hurl the raw meat."

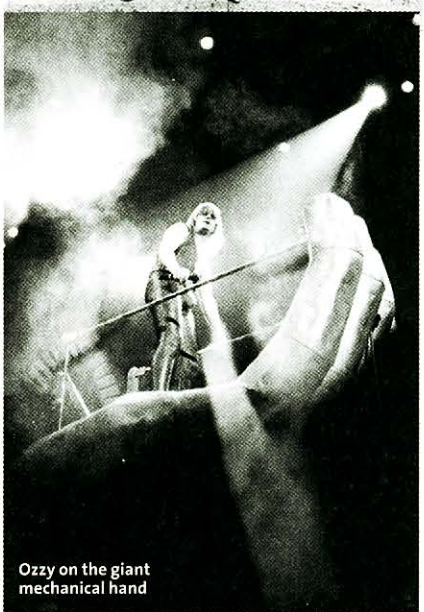
For a moment, he said nothing, as if considering the prospect. Then the whining began again. "I ain't bloody doing it! I'm afraid of heights!"

"Oh, here you pussy!" said Sharon, pushing him out of the way. "Let me show you!" She climbed aboard the massive prop, which promptly rocketed 10 feet into the air. "See how easy it is?" Sharon shouted down to him.

"Well, why don't you bloody do it?" he replied.

"Ozzy, we've spent far too much money building this bloody thing for you to resist getting on it. You're going to climb up on this thing at the end of the show even if I have to drag you up here myself."





Ozzy on the giant mechanical hand

"Oh, bloody well," he muttered, and wobbled off to the dressing room.

AS WE HEADED to the stage for soundcheck, Randy stopped briefly to give an interview.

"I'm not so nervous," he casually replied, when the interviewer asked him about opening-night jitters. "It's just that there's so much going on and not enough time to do anything. I'm not confident about everything yet. I haven't had time to sort everything out."

Asked how he was dealing with his sudden fame, Randy was characteristically humble. "Since I started this, great things haven't stopped happening. It gets to the point where you don't know how to handle all the good news. Everything is great. You just dream of being in a band and getting the chance to do it."

Had performing with Ozzy been among his dreams? the reporter asked. "Well, I think this is beyond it," Randy replied, " 'cause I'm really lucky to jump from a local band to headlining like this. When we got together it was like, 'Let's knock it out and see what happens.' "

With the interview, Randy and I continued to the stage and got on with the lengthy soundcheck. Between the castle-themed stage set and the giant gauntlet, the tour was already beginning to feel a little like a circus; even the crew had been issued hooded monk's robes. It was just about to get a little weirder.

Following the soundcheck, as Randy and I made our way backstage, we were approached by a dwarf. "Hey, you guys look like you're in the band," he said. "I'm John Allen. I've been hired to be part of your show."

Randy and I looked at one another and back at the dwarf. We were speechless.

"Do you know where I can find Sharon Arden?" the little man finally asked.

"She's probably in the production office down the hall," Randy managed to get out. He pointed in the direction of Sharon's office, and the dwarf ambled off.

Randy sighed. "I can't believe we're gonna have a dwarf onstage with us. This band is turning more into a circus every day."

For Randy, the news that Sharon had hired John Allen to perform with us was especially hard to accept. Just the evening before, *Guitar Player* and *Sounds* magazines had presented him with the award for "Best New Guitarist." Cradling his trophies and smiling for the camera alongside Ozzy, Randy felt he had achieved one of his dreams. Moreover, he suddenly realized that both his peers and the public appreciated his talents. These accolades proved to be the defining moment that inspired Randy to make a commitment to raise his musicianship to the next level. Undoubtedly, the Osbourne circus would have played a lesser role in his future musical endeavors.

AS SHOW TIME approached, the intensity backstage built to a fever pitch. The inclusion of Little John required last-minute changes that added extra duties to our already strained road crew.

"ALL YOU HAVE TO DO IS CLIMB ON TOP OF THE HAND AND STEP ON THE LEVER TO HURL THE RAW MEAT INTO THE AUDIENCE." —SHARON OSBOURNE

At long last, it was time to go onstage. As we took our places behind the three Kabuki curtains concealing the stage from the audience, the deafening roar of the sold-out crowd filled the 10,000-seat arena and sent a chill through every nerve in my body. From my vantage point inside the portcullis on stage right, I could see no one in the band, only the red velvet throne perched high on top of the massive drum riser. Inside, a nervous Ozzy waited for his cue.

An edited version of the acoustic guitar intro to "Diary of a Madman" blasted through the P.A. Next came the heavy guitar riff cue, the signal for the curtains to drop to the group and Ozzy to release the cords that held the throne's roller blinds in place. Hearing it, Ozzy materialized onstage. The curtains, however, remained up.

Confused, Ozzy wobbled off the throne. Grabbing a four-foot black plastic cross at the foot of the drum riser, he began shaking it at the curtains, as if summoning them to come down. Backstage, chaos ensued as Sharon began yelling at production designer Simon Woodruff and the crew raced to fix the problem before the intro music ended. When the music finally stopped, the curtains remained in place, and the cheers from the audience turned to thunderously hostile boos.

As the crew desperately ran in all directions, Sharon exasperatedly tugged at one of the sheets, attempting to bring it down on her own. The jeers from the crowd grew to a deafening pitch. Finally, a crew member climbed to the top of the lighting rig and dropped each of the three curtains one eyelet at a time, slowly revealing the stage to the agitated crowd. Our *coup de theatre* had been ruined.

I feared that recovering from such a debacle would be difficult if not impossible. But as soon as Tommy ripped into the drum intro of "Over the Mountain" and the flash from white sparklers flew across the stage, we left the unfortunate episode behind and got on with the show. Playing my fretless maple Fender Precision, I was conscious of my given perimeter of the stage and did my best within my boundaries to project to the back of the venue.

Settling into the performance, I was impressed by how great the stage production and the band looked. Ozzy wore a medieval jumpsuit and jacket made of red chain mail, accentuated by a studded leather belt and codpiece. Randy looked like a textbook rock-guitar god, dressed in black leather and studs—Sir Lancelot strapped with a Les Paul. Tommy, a total creature of comfort onstage, wore matching white tank top and tights while his drum tech stood behind him in plain sight of the crowd, dressed in an authentic, black, hooded executioner's outfit. Don, playing from the castle balcony behind me, got into the full spirit of the Gothic theme and wore one of the hooded monk's robes that a crewmember had refused to wear. I wore black leather pants and a suede top with a studded belt and knee-high red leather boots.

As we began the next song, "Mr. Crowley," the stage went dark and Don broke into his eerie keyboard intro. His backlit silhouette spread across the stage while Ozzy stood center stage inside a cone of overhead lights. Pillars of smoke that rose from beneath the monolithic drum riser further enhanced the production, which climaxed with spectacular pyrotechnics.

As we pounded out the intro to "Crazy Train," the castle was bathed in bright white lights to complement the song's uptempo feel. It gave the audience its first glimpse of the

ROSS HALFIN

Ozzy with Little John

intricate details of the impressive stage set. The lights were brought down for the moody "Revelation (Mother Earth)," then raised again as we segued into "Steal Away," the bright overhead lights accentuating the intro riff.

Immediately after the song ended, Little John appeared onstage from a tiny trap door in front of the drum riser dressed in a brown, hooded monk's robe. He offered Ozzy a drink from a goblet. Ozzy then introduced him to the crowd and proceeded to playfully kick him off the stage back in the trap door. Some of Little John's other comic relief antics included going onstage to wipe the floor and pick up debris while Ozzy chased after him. Ozzy continued his antics during the guitar solo in "Suicide Solution," grabbing Randy by the hair and pretending to lift him off the ground. Meanwhile, I played my Music Man Sabre bass upside down while I banged my head in a trance.

From "Suicide Solution," we segued into Randy's guitar solo. As we exited the stage, the spotlights focused on Randy, leaving the castle softly lit in the background so that all eyes could fall on him during his spectacular solo. As his solo concluded, we came back onstage and segued into an instrumental passage that linked his solo to Tommy's. Randy and Don played the instrumental's riff in unison, something that added a rich texture to the sound. Tommy's drum solo included all his signature techniques, including a crowd-pleasing, bare-handed drum solo finale accentuated with pyro explosions. Immediately after he took his bow, we reprised the instrumental passage as Ozzy returned to the stage.

As we sustained the final chord, Ozzy introduced Randy and Tommy, as we gently segued into the soft intro of "Goodbye to Romance." It was here that Little John made his return appearance, this time wearing a noose around his neck. The dwarf was promptly hoisted up, via a safety harness under his robe, some 20 feet above Tommy. As we performed the melodic ballad, Little John's body twitched and writhed much to the crowd's amusement as he acted out his execution. During "Flying High Again" the castle walls were bathed with bright colors to accentuate the bright tempo of the song.

For the Black Sabbath portion of our show, the castle was lit up to look like a cathedral. The center arch framed a luminous screen with the image of a colorful stained glass window projected on it. As Tommy began pounding the ominous bass drum intro of "Iron Man," a rotating black cross was projected on the screen above his head. Ozzy yelled for all the house lights to come up so he could see the faces in the crowd as the band thrust into the lumbering classic.

From "Iron Man" we lurched into "Children of the Grave." A menacing skull appeared on the screen as spotlights swept over the audience like searchlights looking for escaped convicts.

At Sharon's insistence, we had eliminated the encore from our set, much to Ozzy's disapproval. Rather than leaving the stage after "Children of the Grave" and waiting for the audience's call for more, we went straight into the metal anthem "Paranoid," ending the set with a climactic display of pyrotechnics as we hit the last chord and quickly exited the stage.

As the audience began yelling for more, the stage filled with smoke—Ozzy's cue to jump aboard the 10-foot gauntlet and catapult the raw meat into the crowd. "Go on, Ozzy!" Sharon prodded him. "Just remember: all you have to do is get on the hand and step on the lever after the pyro on the fingers go off."

The front steps of the drum riser raised slowly as the gauntlet crept onto the stage from below. Wobbling across the stage, waving his hands through the smoke, Ozzy labored to find his way onto the Hummer-sized prop. A minute later, he returned backstage, frustrated with the whole fiasco. The audience was beginning to boo.

"Sharon, I can't find the bloody hand! There's too much fuckin' smoke!"

"You get back out there and get on it!" she insisted.

"Fuck off!" he replied. "You do it!" And

with that, he headed back to the dressing room, as a wave of audience disapproval reverberated through the arena.

THE FOLLOWING morning, December 31, we boarded an early flight back to Los Angeles. The trip back home was quieter than usual; everyone was still reeling from the aftershock of the previous night's fiasco. Sharon was determined not to repeat the same mistakes during the sold-out New Year's Eve concert at the Los Angeles Sports Arena that evening.

Our equipment trucks caravanned through the night and arrived at daybreak for an early morning load-in. As the production was being set up, every single item was double-checked. This included the motor that turned the curtain rod and made the Kabuki curtain fall on cue. As it happened, though, the motor itself was not faulty; in the midst of the opening-night pandemonium, a staffer had forgotten to plug it in. An overlooked detail like that can ruin a whole show. Rather than take chances for the New Year's Eve show, Sharon had decided to drop the opening act for that evening and push our show time a couple of hours later than scheduled to give our crew sufficient time to set up the elaborate production.

Much to Sharon's chagrin, the traditional encore was back in our set. Overnight she had come to the conclusion that you cannot do away with one of the 10 Commandments of Heavy Metal: "Thou shall get off the stage, wait for the crowd to chant your name, return to the stage and play some more." From this night forward, "Paranoid" was back where it belonged.

Still, everyone was feeling tense. For one thing, Don Arden had arrived and made his presence known backstage, telling everyone in his own eloquent way that "heads will roll if there are any fuckups." Adding to the band's stress was the fact that we were playing at home. We were aiming not only for a flawless production but also a flawless performance. When the lights finally came down and we took our places onstage, the deafening roar of the crowd sent a lump down my throat the size of a golf ball.

Once again, I could see Ozzy sitting nervously inside the throne as the "Diary of a Madman" acoustic guitar intro came blaring through the P.A. At the heavy guitar riff cue, the three Kabuki curtains dropped to the ground and crew members pulled them offstage. The thunderous roar from the audience nearly drowned the musical intro as the medieval castle and the red velvet throne perched at the top of steps were suddenly revealed.

Right on cue, Ozzy materialized onstage amid a puff of smoke surrounding the throne. He then quickly stood up, walked down the steps, grabbed the cross and ran across the stage. Simultaneously, the portcullis gates over Randy and me were slowly raised while Ozzy's throne was pulled back off the riser and Tommy's drums were slowly elevated.

Much to everyone's relief, the intro was perfectly executed, culminating with the pyrotechnic explosions and Tommy's "Over the Mountain" drum fill. With the production uncertainties behind us, we were able to focus on the music. After we finished our encore, Ozzy came back onstage and reluctantly climbed on the hand. I could see the fear on his face as he rode the gauntlet high above the first couple of rows. As he settled down, Ozzy waved at the cheering crowd while sparklers flew from the fingers directly in front of him. He then took one step back and released the catapult, launching raw meat into the audience. Most of it landed on the back of his head.

"Sharon, the whole thing's daft," Ozzy complained as he got off the stage. "You're making me look like a total cunt!"

"Don't worry, Ozzy. I've got an idea," Sharon assured him, as she put a bathrobe over his shoulders.

The following day, January 1, we traveled to Phoenix, Arizona, to perform that evening at the Veteran's Memorial Coliseum. After our soundcheck, Sharon was on a mission to carry out her new plan that would replace the gauntlet. The catering lady and Little John were brought to the dressing room.

"I need for you to put any leftover meat from the deli trays in this bucket and bring it to me before the show," she explained to the woman, who looked puzzled. "Don't worry," said Sharon. "We're not going to eat it. We've got better use for it," she explained.

"Now, John," she said, turning to the dwarf, "instead of having Ozzy release the meat into the crowd from the gauntlet, I want you to go across the stage during 'Paranoid' and throw the meat out into the audience while the boys are playing. Do you think you can handle that?"

Little John strained to lift the heavy bucket. "Oh, I think I can handle it," he assured her as he dragged the bucket out of the dressing room.

That night, Little John appeared onstage during our encore dragging the lunch-meat bucket behind him. He'd added white face paint, penciled-in scars and fake blood to his costume, making him look like a young trick-or-treater. The crowd was amused by the sight—that is, until Little John started throwing the congealed cold cuts at them.

As he slowly made his way across the stage, there was a ripple in the first 20 rows as the audience ducked to avoid getting hit with lunchmeat. It was an amazing sight. The tables turned when the audience began throwing the meat back at Little John, who took this as his cue to run offstage. With the dwarf gone, the audience proceeded to target Ozzy, Randy and me. We ducked and sidestepped as the meat flew in our directions, trying our best to play our encore. When it was over, we quickly exited the meat-littered stage.

Sharon was waiting in the wings and gave Ozzy a big hug, exclaiming, "Now *that's* a bloody great heavy metal show!"

SEVERAL EVENINGS later, Randy and I sat in the front lounge of the tour bus, watching a movie during the aftershow drive. I'd noticed that he didn't seem himself. There was a look on his face I hadn't seen in quite a while.

"Is everything all right?" I asked.

Randy lit up a cigarette. "Ruds, I don't even know where to begin," he said. "I don't feel like I'm myself anymore. Maybe it's because we've been spending so much time in L.A. It seems that everyone wants to hang out with me. Like the other night in San Diego when everyone came down from L.A.—I got drunk and started throwing furniture out the window with Ozzy. That's not really me. That's not the reason why I started playing the guitar.

"I don't know. Maybe it's because since we started this tour I feel like I have to compete with the stage. I look behind me and I see this great big castle, the enormous drum riser, Little John running around the stage. I just feel like I'm in a circus."

"Wow, I'm surprised," I replied. "I thought that after you got those Best New Guitarist awards you'd be feeling on top of the world."

He shook his head. "They've just motivated me to get back to where I was before we started touring—you know, putting all my spare time into writing and learning classical guitar."

"With *our* schedule?" I asked. "How are you gonna pull that off?"

"Oh, I've got some ideas," he said.

The next morning, January 7, we arrived in Albuquerque, New Mexico, for that evening's performance at the Tingley Coliseum. After an early check-in, I met Randy for breakfast. When I arrived, he was browsing through the local phone book.

"What are you looking for?" I asked.

"A classical guitar teacher," he replied, as he examined a local music store's half-page ad. "Looks good. I'll call them after breakfast and book an afternoon lesson."

Later, at soundcheck, I asked Randy how his lesson had gone.

"Well, when I got to the music store, the teacher turned out to be a fan. All she did was ask me how *I* played the songs."

"So you wound up giving her the lesson instead?" I asked.

"Not only that, but I paid for it, too!" We both laughed.

"I CAN'T BELIEVE WE'RE GONNA HAVE A DWARF ONSTAGE WITH US. THIS BAND IS TURNING MORE INTO A CIRCUS EVERY DAY."—RANDY RHOADS

RICK SOBOL/NEIL ZLOZOWER

Rhoads to Success

THE PRIVATE TEACHINGS OF RANDY RHOADS

BY Andy Aledort

based on Robert LaFond's *Rhoads Scholar: Memoirs and Memories of an Aspiring Rhoads Scholar.*

Reprinted from Guitar World, December 2006

TALK ABOUT A BRUSH WITH FAME! In 1979, Robert LaFond was a 19-year-old guitar player living in Los Angeles. As a high schooler, he says, "Part of my regular routine was to see my two favorite local bands, Van Halen and Quiet Riot, about every other week." Both bands were up-and-coming acts on the Sunset Strip, and Quiet Riot's guitar player, a slight young man named Randy Rhoads, became one of LaFond's favorite local guitarists. When a friend offered to hook him up with Rhoads for lessons, LaFond jumped at the chance.

At the time, Rhoads was 23 and splitting his time between teaching during the day and performing at night with Quiet Riot. LaFond studied with Rhoads, for about one year, at the Musonia School of Music, which was run by Rhoads' mother, Delores. During that time, he says, "I learned more about the guitar than in all my previous years of study combined."

"At my first lesson, Randy asked me who my favorite guitarist was, and I said 'Al Di Meola.' Randy proceeded to play a tune from Al's *Elegant Gypsy* album at lightning speed."

Luckily for the rest of us, LaFond kept his lesson notes intact over all these years and has lovingly put them together in an "e-book" that he has made available through his web site, RhoadsScholar.com (see footnote below). We've excerpted portions of the book for this exclusive lesson. Here, as in LaFond's e-book, many of the handwritten lessons Rhoads prepared for LaFond are presented in their original form, as well as in the standard tablature format.

LaFond got the idea for his book after reading Quiet Riot bassist Kelly Garni's remembrances of Rhoads in the March 2006 issue of *Guitar World*. He notes, "Kelly has really helped to keep fans of Randy Rhoads inspired by the late guitarist's musical accomplishments and has provided keen insight as to what it was like to know Randy." Garni wrote the forward to LaFond's book and authenticated its contents.

LaFond recalls that Rhoads "taught hundreds of students," and that "each student, regardless of skill level, received personal attention from Randy designed to help that student become a better player." According to LaFond, Rhoads distilled theory into a practical teaching method. In addition, he says, "He always stressed the importance of developing my ear—by learning how to critically listen to music so that I could accurately figure things out on my own—along with the pursuit of finding my own voice on the instrument."

Throughout the course of Rhoads' lessons, he utilized a specific methodology for teaching: in presenting material for study, such as

The complete text and annotated lesson plans of these Randy Rhoads lessons are available for purchase from RhoadsScholar.com. For $9.99, you will receive a copy of the book as a PDF, and for $15.95 (including shipping) you will receive a CD copy of the book. Payments can be made via RhoadsScholar.com or by check or money order to: RhoadsScholar.com, P.O. Box 80778, St. Clair Shores, MI 48080-0778.

scales and patterns, chord forms and substitutions, he would use either the guitar's sixth or fifth string as a primary reference point. Focusing on sixth- and fifth-string root notes in this way facilitates transposing the lesson material to other areas of the fretboard and, subsequently, to all 12 keys.

One of the first things Rhoads would show his students was a "box" pattern for the five-note minor pentatonic scale, intervallically spelled 1 ♭3 4 5 ♭7, that enables a guitarist to play the scale across the strings in two octaves without moving the fret hand up or down the neck. **FIGURE 1** illustrates the A minor pentatonic scale (A C D E G) in fifth position, starting on the sixth-string root note and with the root note circled in each octave and the fingering indicated below the tab. This scale form can be moved anywhere on the fretboard: also shown in **FIGURE 1** is the G minor pentatonic scale (G B♭ C D F) in third position and the C minor pentatonic scale (C E♭ F G B♭) in eighth position.

Another important element in Rhoads' lessons was a demonstration of how to create riffs from chord forms, which he labeled "blues riffs," as shown in **FIGURE 2**. Here, a fifth-position A7 chord shape with a sixth-string root is shown first, followed by single notes, which aren't part of the chord but may be used to create bluesy-sounding riffs. Rhoads called these "chord extensions." One typical way to incorporate these extensions is within a standard rock and roll rhythm part, as illustrated in bars 2 and 3 of **FIGURE 2**. One can also use this concept to create single-note riffs, as shown in bars 4–7. Rhoads then demonstrated how this approach can be used with a fifth-string-root D chord in fifth position, as shown in bars 8–14 of **FIGURE 2**.

In one of the few lessons that focused on pick-hand technique, Rhoads stressed the importance of *alternate picking* (down-up-down-up). Says LaFond, "I was struggling with gaining speed, and Randy slowed things down and had me focus on alternate picking. He stressed that alternate picking needed to become second nature, and I'm glad we instilled this technique as an essential part of my playing habits."

As shown in **FIGURE 3**, Rhoads used the previously illustrated A minor pentatonic scale as a means to demonstrate alternate picking. These exercises are based on a steady rhythm of eighth-note triplets (*one*-and-a *two*-and-a *three*-and-a *four*-and-a). Be sure to alternate pick consistently throughout this exercise and to start out slowly, progressively building up speed while maintaining good technique and a clean articulation.

As a means of teaching students how to play scales and riffs that traverse the entire fretboard, Rhoads presented a very clear way to connect scale patterns in different positions by alternating between sixth-string and fifth-string root positions, using a hybrid scale that combines the five-note minor pentatonic with the seven-note Dorian mode, which is intervallically spelled 1 2 ♭3 4 5 6 ♭7. **FIGURE 4**

FIGURE 1 A minor pentatonic G minor pentatonic C minor pentatonic

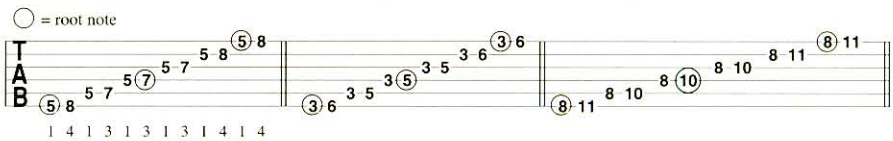


FIGURE 2 blues riffs based on chord forms

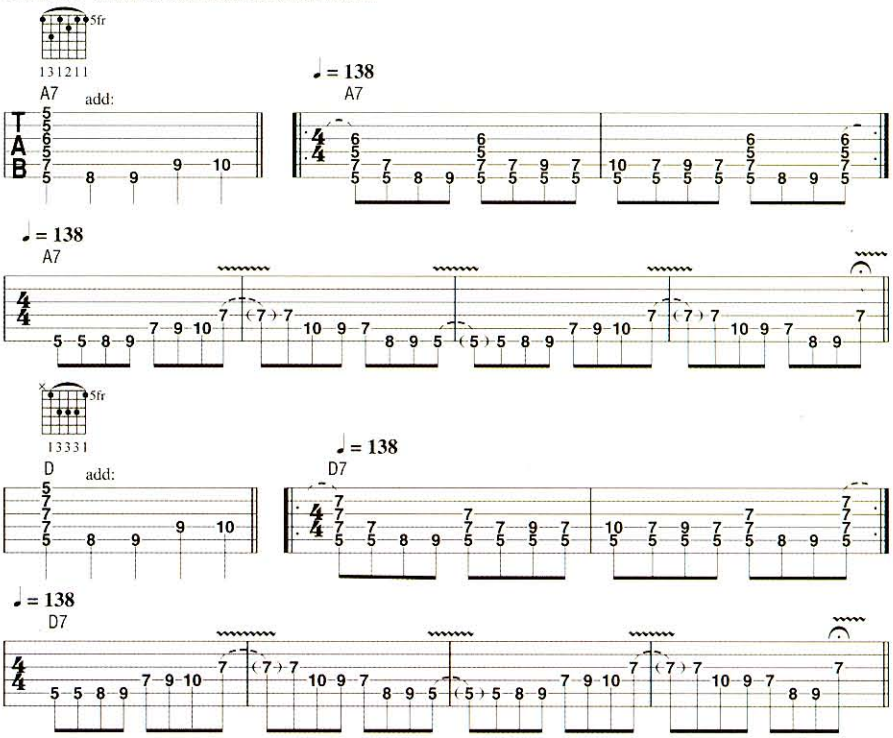
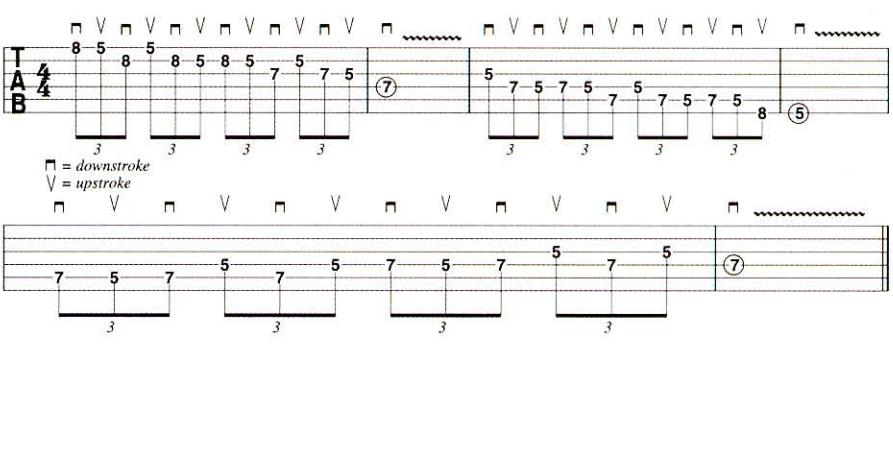


FIGURE 3 alternate picking



JOHN LYZEV/NEIL ZLOZOWER

"RANDY ALWAYS STRESSED THE IMPORTANCE OF DEVELOPING MY EAR—BY LEARNING HOW TO CRITICALLY LISTEN TO MUSIC SO THAT I COULD ACCURATELY FIGURE THINGS OUT ON MY OWN—ALONG WITH THE PURSUIT OF FINDING MY OWN VOICE ON THE INSTRUMENT." —ROBERT LAFOND

begins with a scale position that starts on a sixth-string root note with the F minor pentatonic scale (F A♭ B♭ C E♭) and then switches to the F Dorian mode (F G A♭ B♭ C D E♭) for the top two strings.

The first scale position ends with the pinkie at the sixth fret on the high E string, at which point you shift the *index* finger over to the fifth string at the same fret in order to begin a fifth-string-root scale position, again starting with F minor pentatonic and switching to F Dorian on the top two strings. Likewise, this scale position ends with the pinkie on the high E string, in this case at the 11th fret, at which point you shift the index finger to the 11th fret on the low E string to start the next sixth-string-root scale position. This technique is then demonstrated in the key of G minor, with the G minor pentatonic scale switching to the G Dorian mode (G A B♭ C D E F) for the top two strings.

In teaching minor pentatonic scale patterns and riffs, Rhoads liked to make reference to certain visual aids that reflect the way the notes fall on the fretboard; he called these "Z" and "triangle" shapes. He also used this as an opportunity to get into a bit of music theory.

FIGURE 4 scale exercises

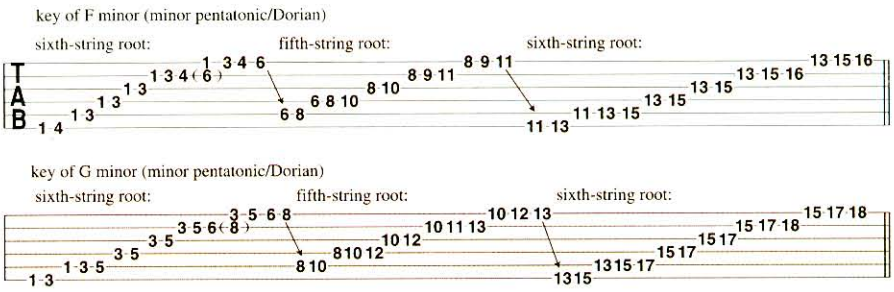
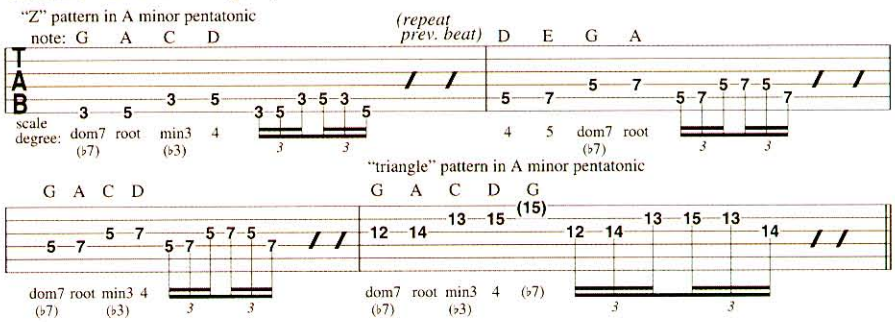


FIGURE 5 "Z" and "triangle" patterns



RICK SOBOL/NEIL ZLOZOWER

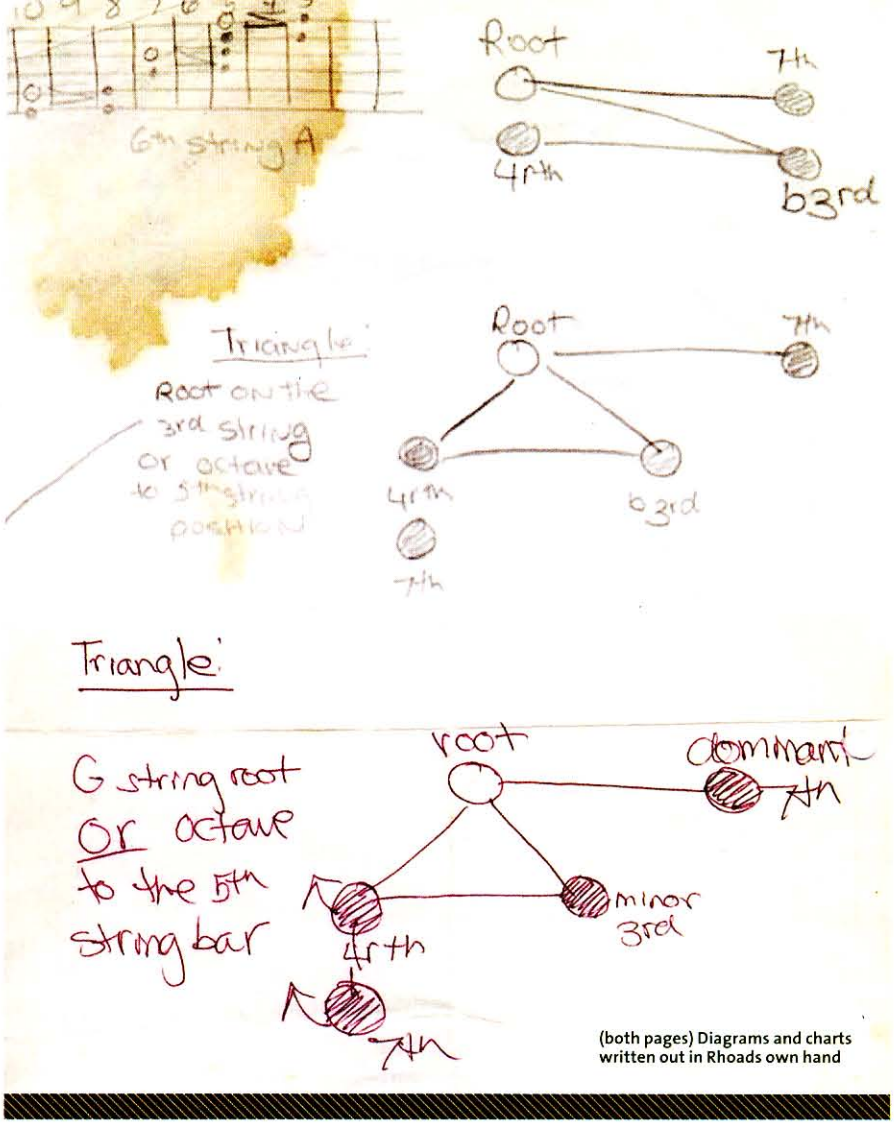
FIGURE 5 begins with four notes of the A minor pentatonic scale played in third position, starting on the low E string with the index finger on G, third fret, followed by A, with the ring finger at the fifth fret; imagine a straight line between these two notes. The third note is C, fretted with the index finger on the fifth string, third fret; imagine a diagonal line from A to C. The last note is D, fifth string/fifth fret, fretted with the ring finger; imagine a straight line from C to D. Putting the three lines together forms a "Z." In LaFond's words, "Randy used this as a way to identify where you are most likely to find the notes of your signature riffs." These "Z" patterns can be moved to other notes found in this minor pentatonic scale position on the bottom three strings, as demonstrated in bars 2 and 3 of **FIGURE 5**. Notice that the scale degree of each note is indicated.

Bar 4 of **FIGURE 5** illustrates the "triangle" shape formed when playing the A minor pentatonic scale in 12th position on the G and B strings, which are tuned a major third apart, unlike the other adjacent strings, which are tuned a perfect fourth apart. Notice the visual outline of the triangle shape formed by the notes G, A and C.

When demonstrating other scale patterns and ways to connect scale positions, Rhoads stressed the importance of being aware of the presence of the various "Z" and "triangle" shapes that occur. In **FIGURE 6**, the concept of connecting scale positions is moved over to a scale pattern that begins with a fifth-string root, played in the key of B minor and utilizing a hybrid scale that once again combines the notes of the minor pentatonic scale and the Dorian mode, in this case B minor pentatonic (B D E F♯ A) and B Dorian (B C♯ D E F♯ G♯ A). The initial pattern then shifts over to a sixth-string-root position, followed once again by a shift back to a fifth-string-root position.

FIGURE 7 illustrates how Rhoads took the concept of alternating sixth-string-root and fifth-string-root scale patterns and applied it to a hybrid scale that combines the minor pentatonic with the Aeolian mode on the top two strings. This mode, which is also known as the natural minor scale, is intervallically spelled 1 2 ♭3 4 5 ♭6 ♭7. In this example, Rhoads begins each position on the fifth string with the D minor pentatonic scale (D F G A C), switching the D Aeolian mode (D E F G A B♭ C) for the top two strings. Once you get the hang of connecting these scale patterns, apply this concept to different keys and starting points on the fretboard.

In one of Rhoads' lessons, he outlined scale patterns delineated as being based on the "melodic minor scale." Melodic minor, in the traditional sense, is intervallically spelled 1 2 ♭3 4 5 6 7, the same as the major scale but with a minor third in place of a major third. The scale patterns illustrated in **FIGURE 8** are actually based on a combination of the E Dorian (E F♯ G A B C♯ D) and E Aeolian (E F♯ G A B C D) modes, with both the major and minor (flatted) sixth used. In two of the four positions shown, these scale shapes fall *symmetrically* on the fretboard, which makes them very comfortable for improvisation.



(both pages) Diagrams and charts written out in Rhoads own hand

FIGURE 6 connecting scale positions, beginning on a fifth-string root

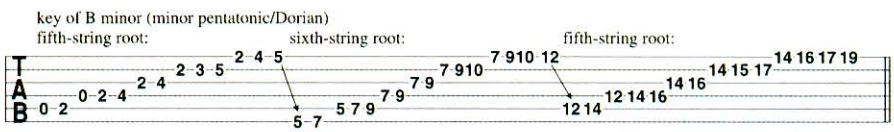


FIGURE 7 connecting scale positions

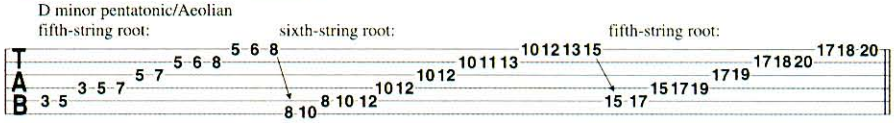


FIGURE 8 "melodic minor" (Dorian and Aeolian combined)

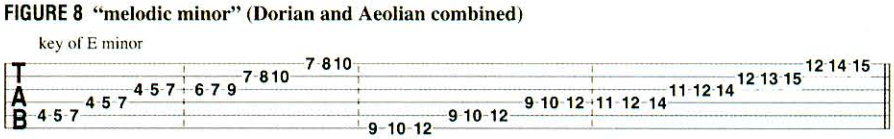


FIGURE 9 "chromatic note" (flatted fifth)

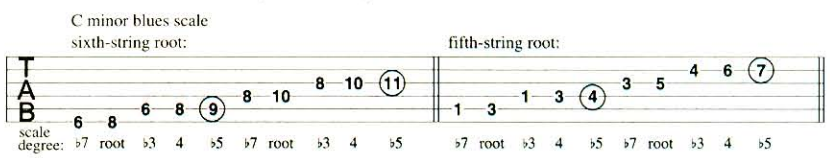


FIGURE 9 "chromatic note" (flatted fifth)

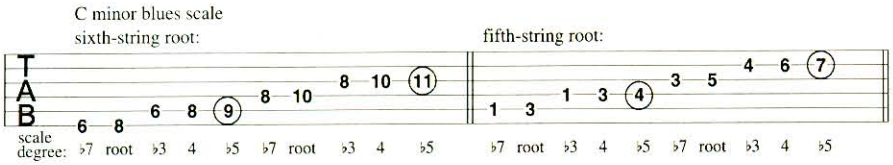


FIGURE 10 A major triads

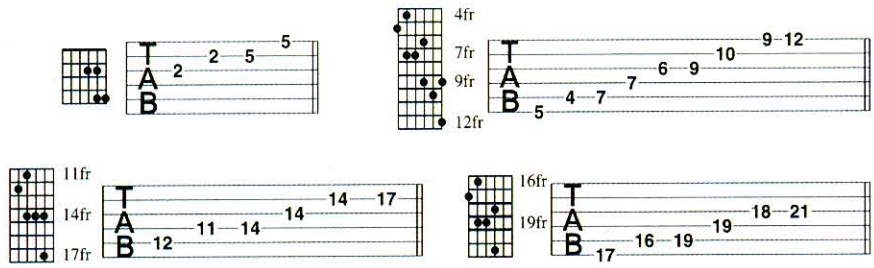
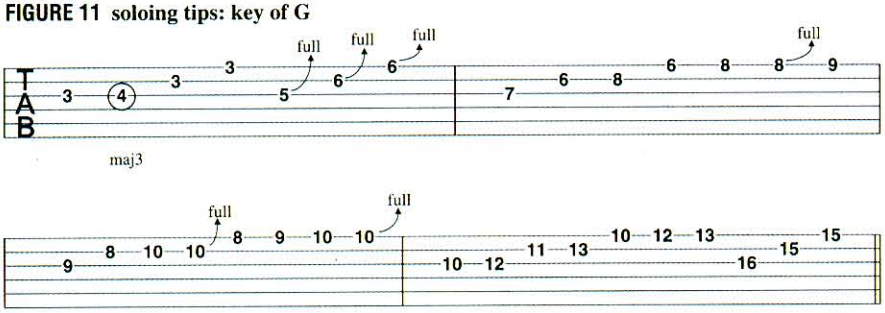


FIGURE 11 soloing tips: key of G



In order to expand on the previous material, Rhoads introduced the concept of *chromaticism* by adding a "chromatic note" to minor pentatonic scales. As shown in **FIGURE 9**, the flatted fifth is added to the C minor pentatonic scale, yielding what's commonly called the C minor blues scale (C E♭ F G♭ G B♭).

Another thing Rhoads stressed to LaFond is the importance of learning to play major triads across and up and down the entire neck. **FIGURE 10** illustrates a few of the many A major triad (A C♯ E) shapes on the fretboard, starting in second position and culminating in 18th position.

In covering both minor and major scale patterns, chord forms and musical concepts, Rhoads discussed the "importance of being able to write, arrange and solo utilizing the blues scale, major scales and minor scales." He also stated that, while major scales have a "happier" sound, minor scales convey a feeling of "tension."

One of the last things Rhoads showed LaFond was the "soloing tips" shown in **FIGURE 11**. LaFond received this lesson when Rhoads returned home from being out on the road with Ozzy Osbourne. He recalls, "I got a call from Delores Rhoads that Randy would be back in town briefly and wanted to get together with a few students. I felt privileged to be one of those few. I think Randy loved teaching as much as playing."

FIGURE 11 presents a few different ways to get more mileage out of the basic scale positions previously shown. In bar 1, the major third is added to riffs based on the G minor pentatonic scale, along with an indication of which notes in this position can be bent up one whole step. In bar 2, G minor pentatonic is moved up to sixth position, and includes the flatted fifth, D♭ (first string, ninth fret). Bar 3 represents a shift to the parallel G major pentatonic scale (G A B D E), and bar 4 demonstrates a way to move up to G Dorian in 10th position, as well as a G major (G B D) triad shape played up in 15th position.

"I must admit," says LaFond, "I had built up quite a bit of confidence as a result of studying with Randy Rhoads. I'm very grateful that I had the opportunity to get that final lesson with Randy to review all that I had accomplished." ■

Robert LaFond presently resides in Saint Clair Shores, Michigan, where he can be found playing guitar for singer/songwriter Chris White. The band's website is **morelikeyou.net**

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Final Words

RANDY RHOADS' LAST INTERVIEW, CONDUCTED WITH AN AMERICAN ROCK MAGAZINE DAYS BEFORE HIS DEATH IN THE SPRING OF 1982.

GUITAR LEGENDS How did you first hook up with Ozzy Osbourne?

RANDY RHOADS I was in Los Angeles and had been working in a band called Quiet Riot. I heard through the music grapevine that Ozzy was in town and looking for a guitarist. Quite honestly, I wasn't that interested, but a friend of mine told me I should go down to Ozzy's hotel and play for him anyhow. I wandered into Ozzy's hotel room at about two o'clock in the morning. Ozzy was exhausted—he'd been listening to guys play all day long. He just said, "Go ahead, play something," and he stretched out on a couch. When I started to play, he perked up. I could tell he liked what I was doing.

LEGENDS What did he say to you at that time?

RHOADS Basically, he said all he'd heard all day were guys trying to play like Tony Iommi. He appreciated that I was playing my own style and not trying to copy someone else. I really didn't know if I had the job or not at that time, but Ozzy did seem quite pleased.

LEGENDS You have a very distinctive style. How long have you been playing guitar?

RHOADS I started when I was just a kid. I got a very inexpensive acoustic guitar when I was seven, and I studied on and off for the next five years. Most of the lessons I took were either classical or folk guitar. I wasn't really into that at the time. I've come to appreciate classical guitar more now. In fact, I've started taking classical guitar lessons again. Back then I just wanted to rock.

LEGENDS Who were you listening to in those days? Who influenced you?

RHOADS I loved Mountain. I thought Leslie West was one of the greatest guitar players I'd ever heard. Some of the things he played were really exceptional. My tastes kept changing when I was a kid. I listened to a lot of Ritchie Blackmore with Deep Purple and some Jeff Beck, but I loved a lot of different people.

LEGENDS You said that you've begun taking classical lessons again. When do you have the time?

RHOADS When we're on the road I try to take a few hours each day and practice. I've also started looking up classical guitar teachers in various cities, and I go take lessons whenever I can afford the time. It's difficult to study while you're on the road, but you do have a lot of time to practice.

LEGENDS Does that mean you want to give up rock and roll?

RHOADS No, not at all. I still love playing rock and roll, but I want to become the best guitarist I can. I see no reason to be satisfied with just playing one type of music. If you love the guitar, you want to learn as many different styles as possible. Who knows, years from now I may end up playing classical guitar for a living.

LEGENDS Earlier you mentioned Quiet Riot. How many albums did you record with them?

RHOADS We recorded two albums. The problem is that they were released only overseas. The second one was released in Japan in 1980. They're pretty good records. They're real rock and roll albums. There are some good songs, and the playing is pretty hot. I'd like to see those albums get released over here, because, after all, we were an American band.

LEGENDS When you were first getting into music was your family supportive?

RHOADS Yes. My whole family is very musical, and when I was young there were always a lot of different instruments lying around the house. In fact, my first [*real*] guitar, a very old Gibson, was something I found in the house.

LEGENDS How has the touring affected you? It must be fun being a rock and roll star?

RHOADS Well, it is, in a way. But Ozzy keeps reminding me to keep everything in perspective. All his experiences have helped me. I'm a pretty conservative guy, so I have no desire to indulge in the rock and roll lifestyle. I'm into the music more than anything else.

LEGENDS But it must be fun to be recognized on the street.

RHOADS Yes, at this point it's still fun. Actually, it doesn't happen that often. Most of the time it's right after a show where some fans are hanging around the hotel. The first few times people come up and ask you for an autograph it's a lot of fun. But if you're eating dinner or having a conversation with someone, it can get a little annoying. I know that they're reacting because they like you, and I love them for that. But I'm a very private person, and sometimes it becomes hard to deal with.

LEGENDS How do you feel when someone calls you a rock and roll star?

RHOADS A little strange. I've always viewed myself as a musician. I never thought of myself as a star. Ozzy's a star. I'm just part of the band.

LEGENDS Do you find it annoying that your talents aren't recognized as much as they should be because you're playing heavy metal?

RHOADS No. I enjoy the music we're playing. As long as I'm satisfied with my work, I'm not too concerned with what any critics think. Our type of music will never be a critical favorite, but when I can stand on a stage and see a lot of smiling faces in the crowd, it makes it all worthwhile. That's the most important thing.

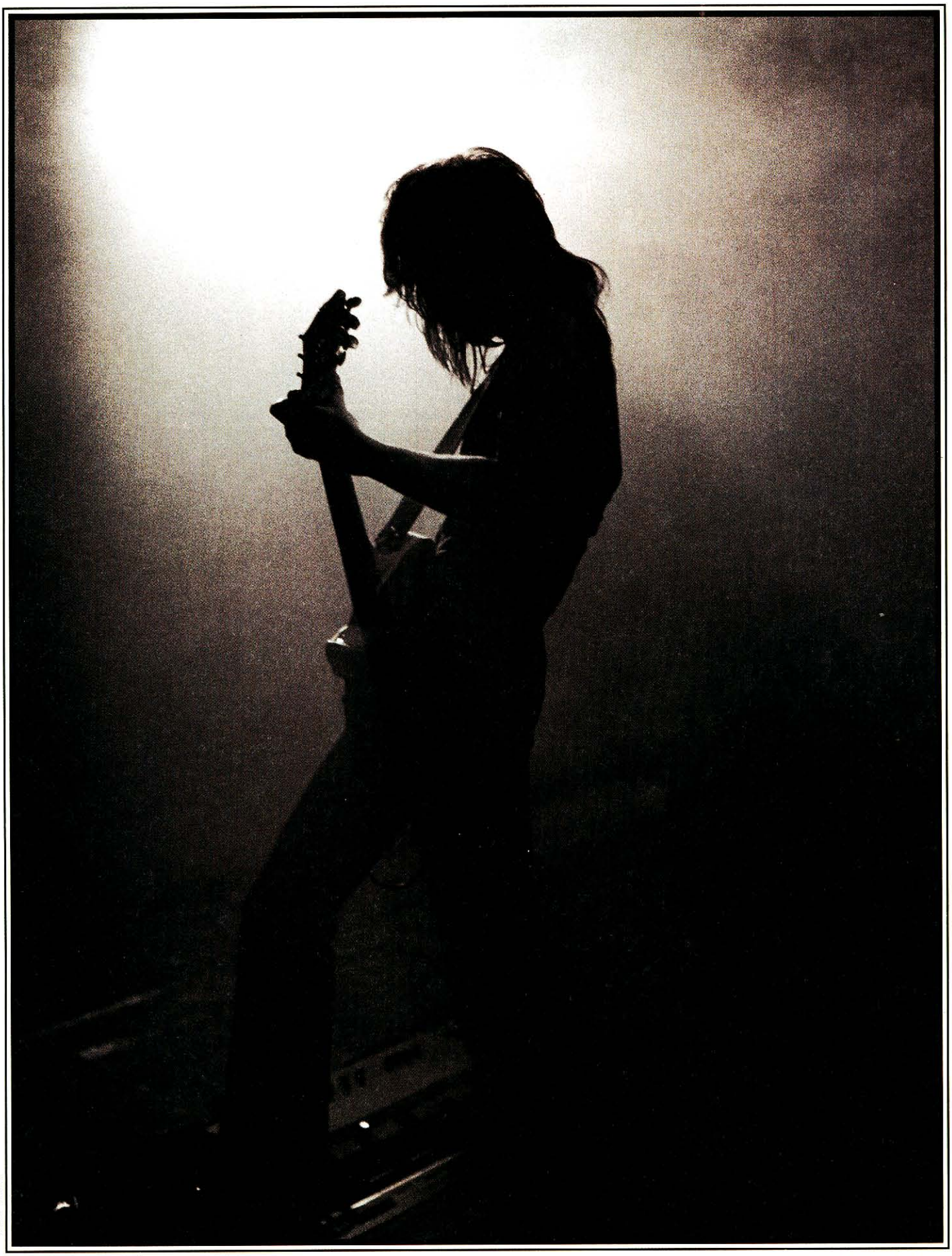
LEGENDS How is Ozzy to work with?

RHOADS He's a jewel. He gets a lot of heat for the stunts he pulls, but he's a kind and sensitive human being. He's always giving me advice and pep talks. He's so full of energy—it's contagious. He just makes you want to play rock and roll for the rest of your life.

LEGENDS What would you say is your most memorable guitar solo?

RHOADS I'd have to say "Mr. Crowley," because I spent hours trying to get a solo on it but couldn't get anywhere. Then Ozzy came in and said, "It's crap. Everything you're playing is crap." He told me to get out there and just play how I felt. He made me really nervous, so I just played anything. When I came back to listen to it, he said it was great, and I had to agree. That's my most memorable solo.

> "BACK THEN I JUST WANTED TO ROCK."



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Rhoads Map

A GUIDE TO RANDY RHOADS' GUITAR RIG FOR THE 1981 BLIZZARD OF OZZ TOUR.

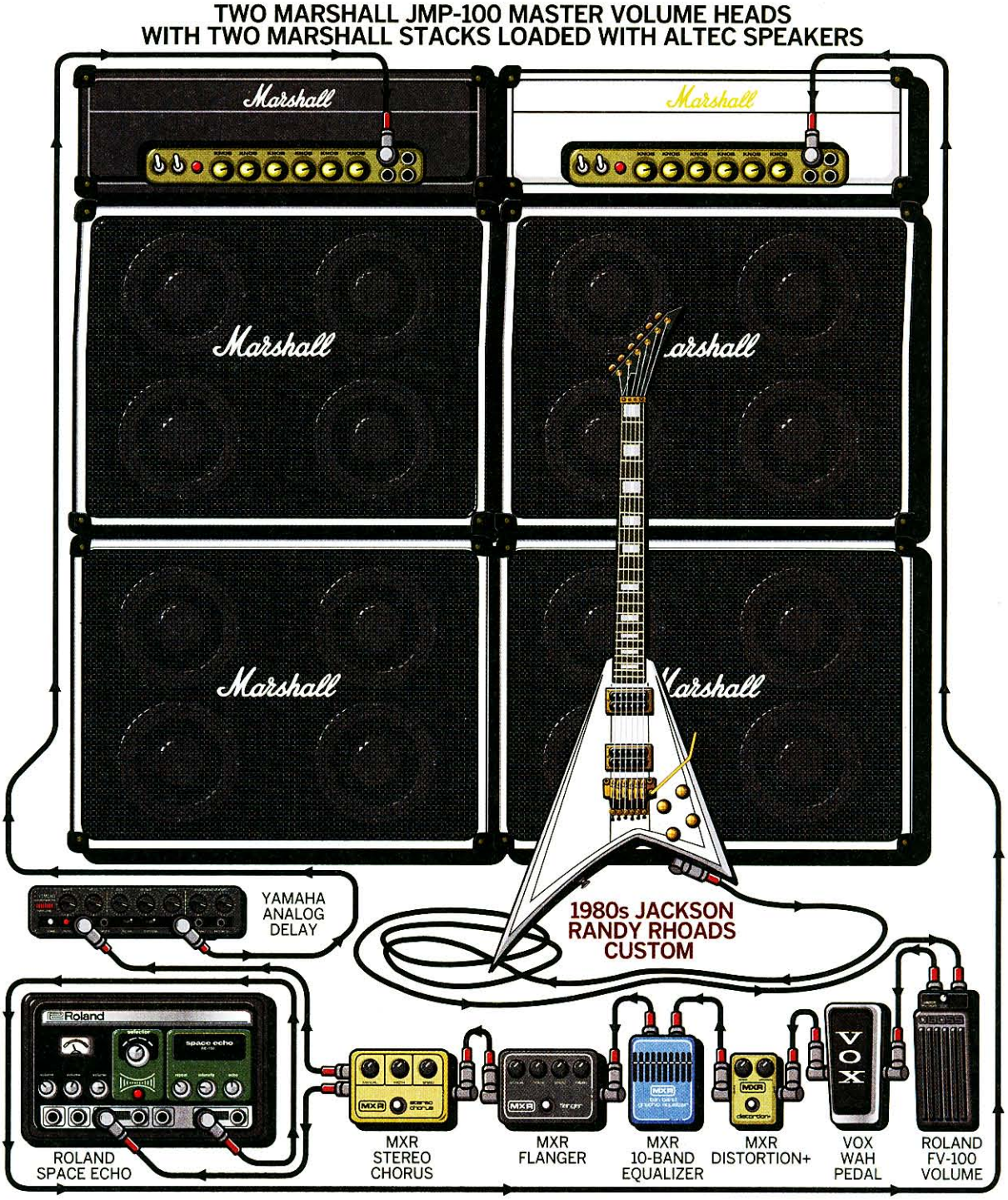


Illustration by Adam Cooper/guitargeek.com

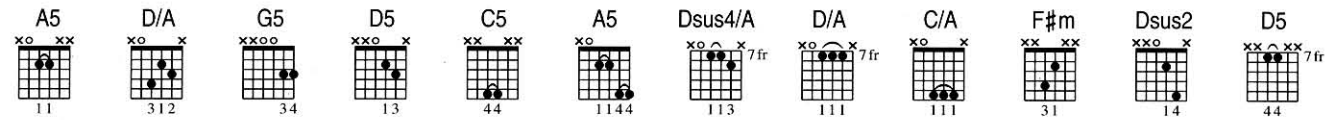
FLYING HIGH AGAIN

As heard on **DIARY OF A MADMAN** (JET)

Words and Music by **Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake** • *Transcribed by* **Matt Scharfglass**

All guitars are tuned down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high): E♭ A♭ D♭ G♭.

All notes and chords sound in the key of A♭, one half step lower than written.



A **Intro** (0:00)

Moderately ♩ = 124

Oh no (Oh no) Here we go now

A5 D/A A5 D/A G5 D5 C5 G5

1 *Gtr. 1 (elec. w/dist.) *let ring*

Bass *Bass Fig. 1* *(repeat previous two bars)* 2

* *Guitars are triple-tracked throughout.*

Oh no (Oh no) Here we go now 1. Got a

A5 D/A A5 D/A G5 D5

5 Gtr. 1 1/4 *let ring* slight P.H. 1/2

Bass plays Bass Fig. 1 twice (see bar 1)

B **1st and 3rd Verses** (0:16, 3:19)

crazy feeling I don't understand Gotta get away from here Feelin'
3. Daddy thinks I'm lazy he don't understand Never saw inside my head People

A5 D/A A5 D/A G5 D5 C5 G5

Substitute Rhy. Fill 1 second time (see bar 37) *Substitute Rhy. Fill 2 on 3rd Verse (see bar 44)*

9 1/4 *let ring*

Bass plays Bass Fig. 1 four times (see bar 1)

like I shoulda kept my feet on the ground Waiting for the sun to appear
think I'm crazy but I'm in demand Never heard a thing I said

A5 D/A A5 D/A G5 D5

Gtr. 2 plays Fill 1 (see below)

13 1/4 *let ring* *Substitute Rhy. Fill 3 on 3rd Verse (see bar 48)*

Bass substitutes Bass Fill 1 (see below)

Fill 1 (0:24)

*Gtr. 2 (elec. w/dist.)

**doubled*

Bass Fill 1 (0:30, 1:32, 3:32)

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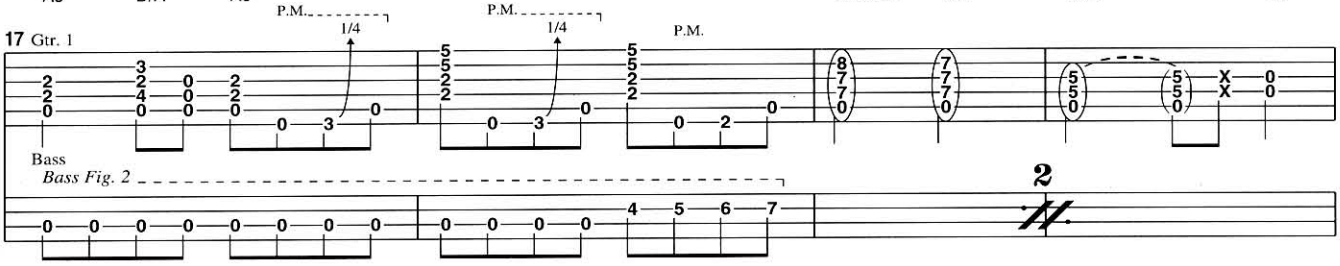
C **1st Pre-chorus** (0:32, 1:33, 3:34)

Mama's gonna worry I been a bad bad boy
A5 D/A A5 Dsus4/A D/A C/A G5

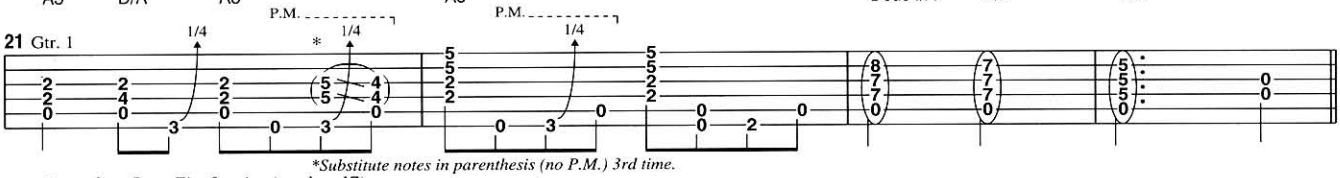
17 Gtr. 1



3rd time, skip ahead to **K** *3rd Chorus*

No use saying sorry It's something that I enjoy (1.) 'Cause (2.) If (3.) Flying high again
A5 D/A A5 A5 Dsus4/A D/A C/A

21 Gtr. 1



**Substitute notes in parenthesis (no P.M.) 3rd time.*

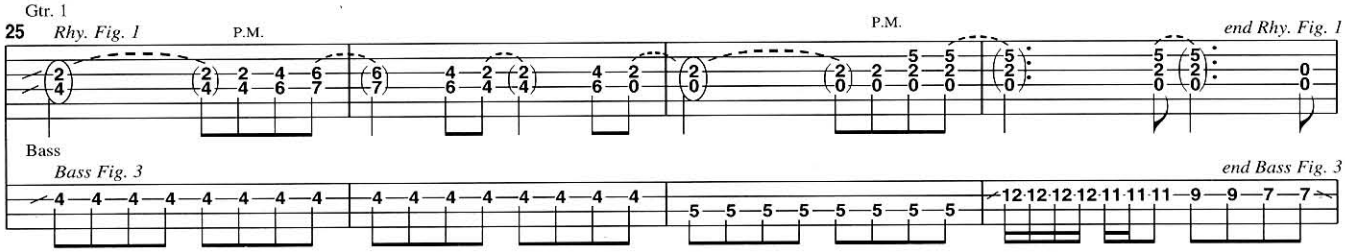
Bass plays Bass Fig. 2 twice (see bar 17)

D **2nd Pre-chorus** (0:47, 1:49)

(1.) you can't see what my eyes see (I can see it) (I can see it) And
(2.) you could be inside my head you'd
F♯m Dsus2

Gtr. 1

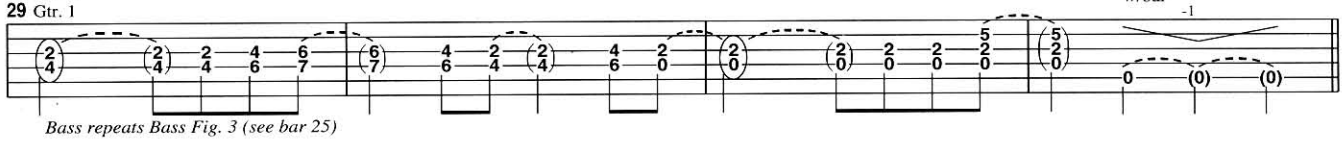
25 *Rhy. Fig. 1* P.M. *end Rhy. Fig. 1*



2nd time, skip ahead to **G**

you can't be inside of me Flying high again
see that black and white is
F♯m Dsus2

29 Gtr. 1 w/bar -1

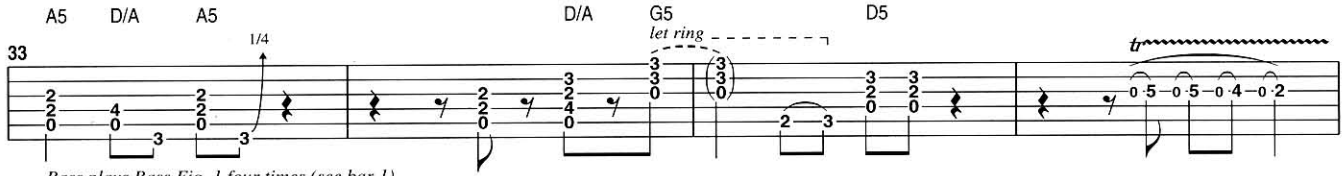


Bass repeats Bass Fig. 3 (see bar 25)

E **Interlude** (1:02)

A5 D/A A5 D/A G5 D5

33

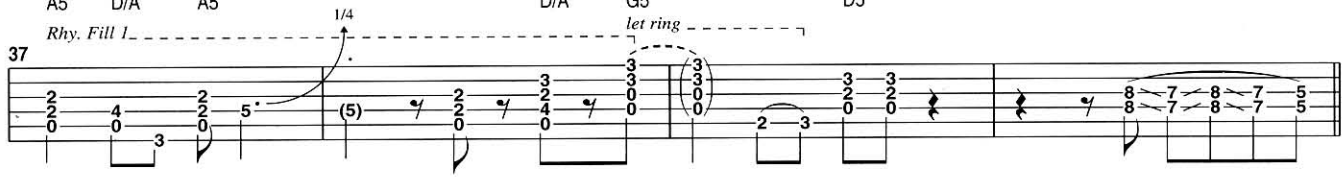


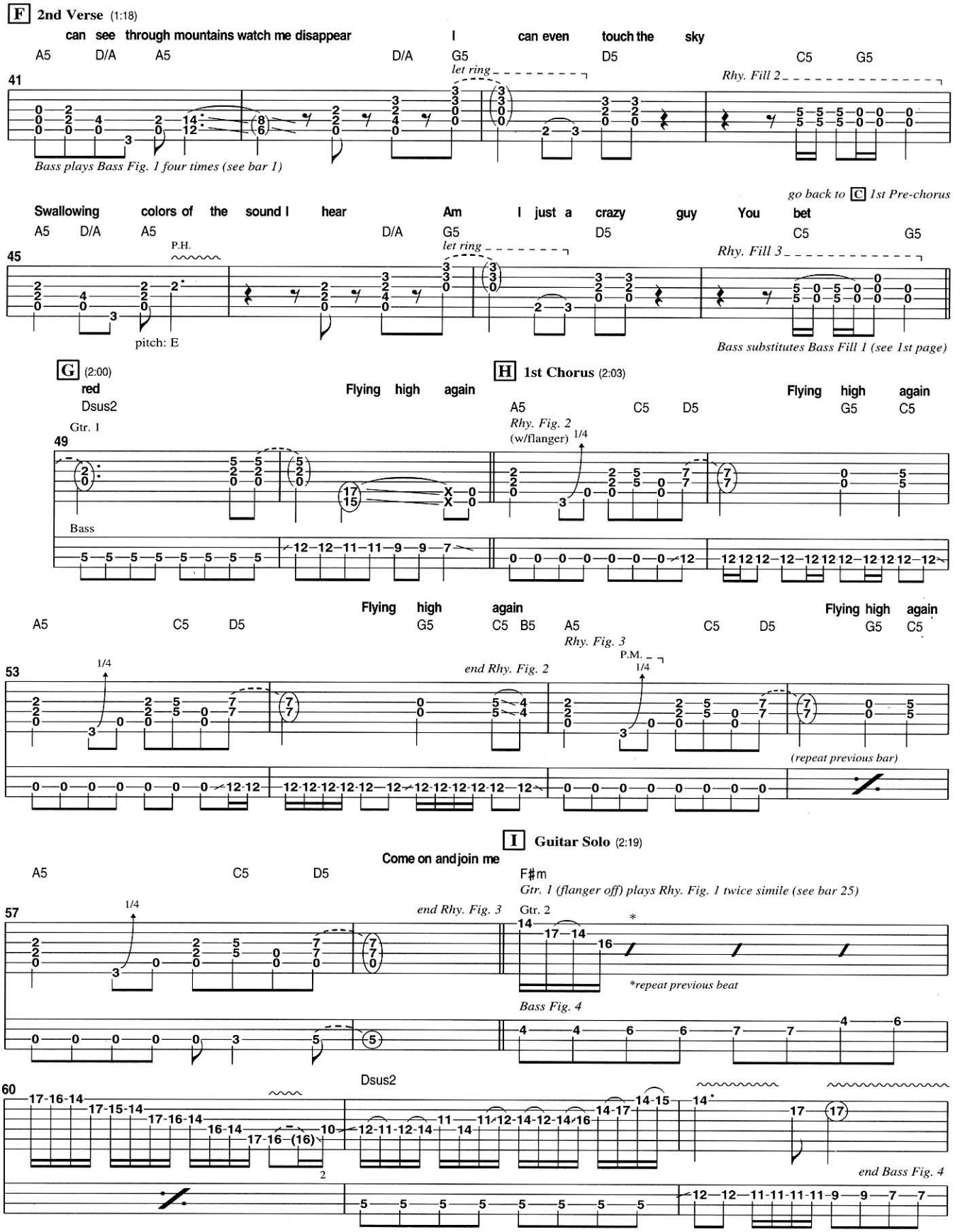
Bass plays Bass Fig. 1 four times (see bar 1)

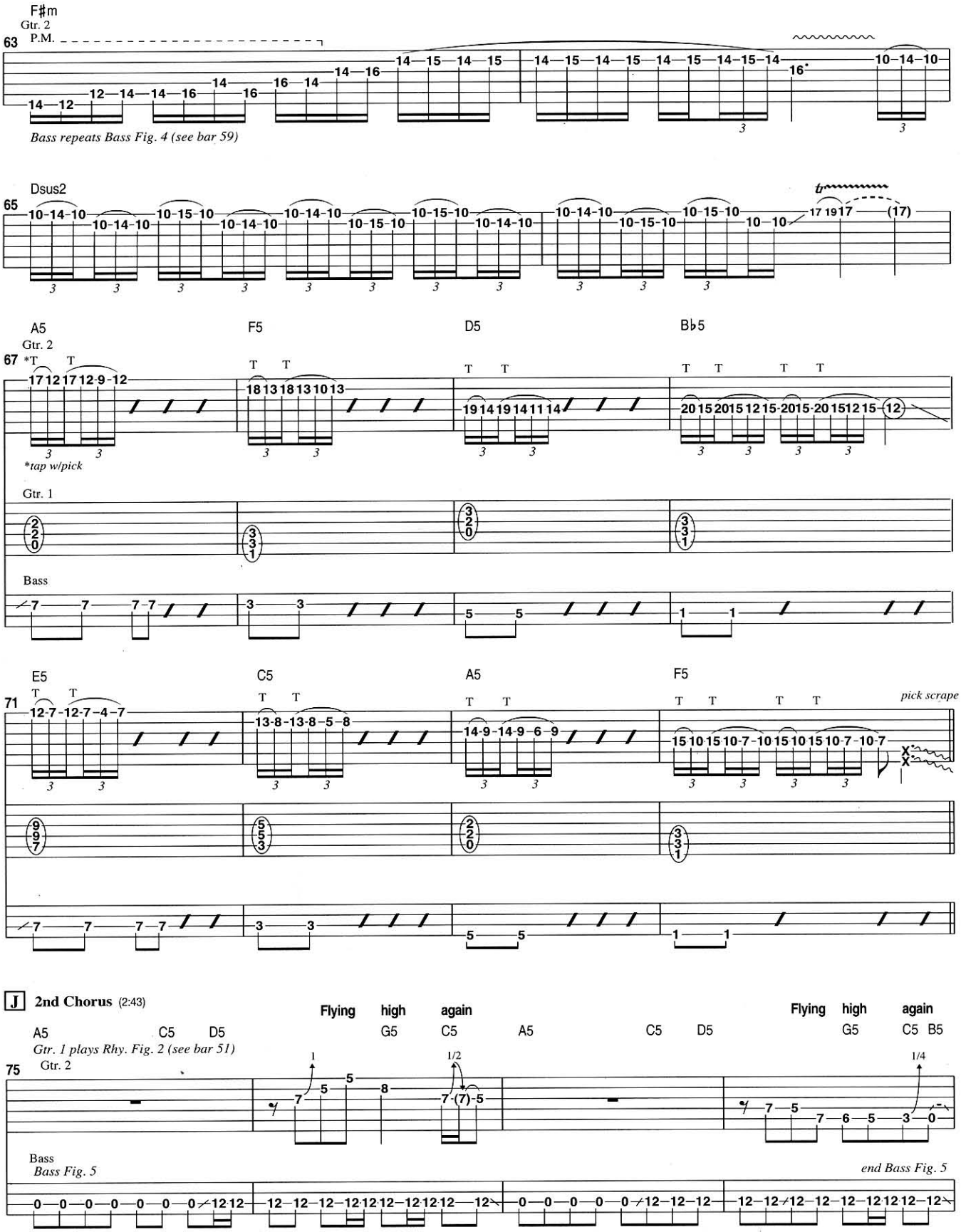
A5 D/A A5 D/A G5 D5

Rhy. Fill 1

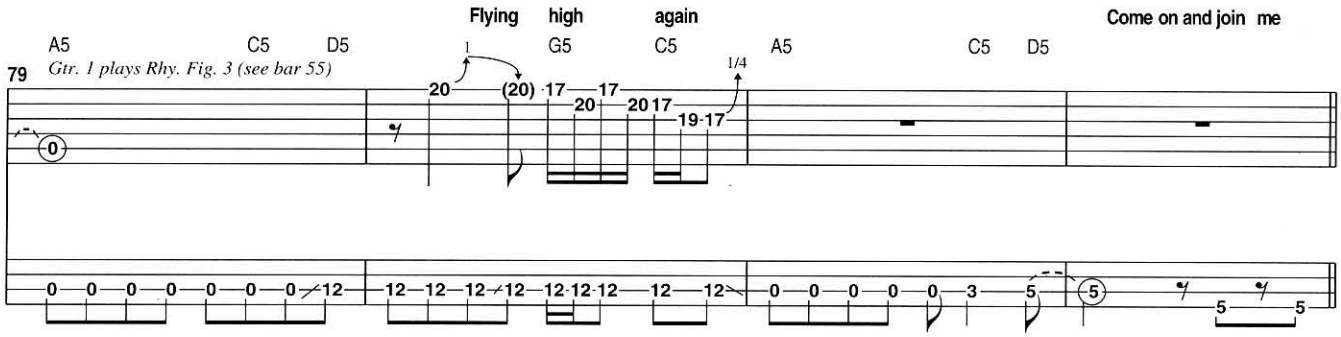
37

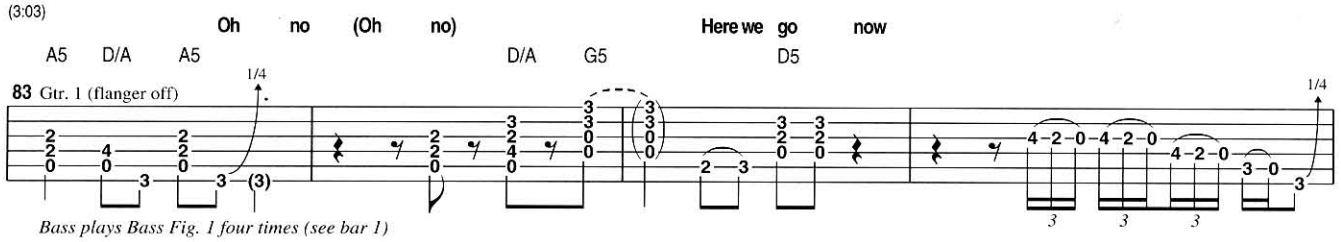


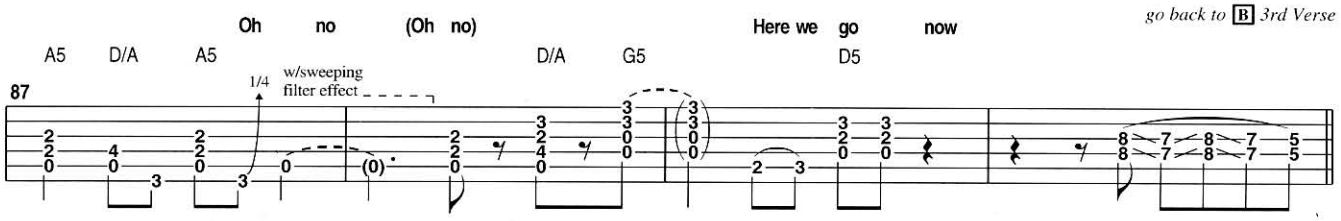

F 2nd Verse (1:18)
can see through mountains watch me disappear
I can even touch the sky
A5 D/A A5 D/A G5 D5 C5 G5
41
let ring
Rhy. Fill 2
Bass plays Bass Fig. 1 four times (see bar 1)
go back to C 1st Pre-chorus
Swallowing colors of the sound I hear
Am I just a crazy guy You bet
A5 D/A A5 D/A G5 D5 C5 G5
45
P.H.
let ring
Rhy. Fill 3
pitch: E
Bass substitutes Bass Fill 1 (see 1st page)
G (2:00)
red
Flying high again
H 1st Chorus (2:03)
Flying high again
Dsus2
A5 C5 D5 G5 C5
Gtr. 1
49
Rhy. Fig. 2
(w/flanger)
1/4
Bass
Flying high again
Flying high again
A5 C5 D5 G5 C5 B5 A5 C5 D5 G5 C5
Rhy. Fig. 3
53
1/4
end Rhy. Fig. 2
P.M.
1/4
(repeat previous bar)
I Guitar Solo (2:19)
Come on and join me
A5 C5 D5 F♯m
Gtr. 1 (flanger off) plays Rhy. Fig. 1 twice simile (see bar 25)
57
1/4
end Rhy. Fig. 3
Gtr. 2
*repeat previous beat
Bass Fig. 4
Dsus2
60
end Bass Fig. 4


F♯m
Gtr. 2
P.M.
63
Bass repeats Bass Fig. 4 (see bar 59)
Dsus2
65
A5
F5
D5
B♭5
Gtr. 2
67
*tap w/pick
Gtr. 1
Bass
E5
C5
A5
F5
71
pick scrape
J 2nd Chorus (2:43)
Flying high again
A5 C5 D5
Flying high again
A5 G5 C5 A5 C5 D5 G5 C5 B5
Gtr. 1 plays Rhy. Fig. 2 (see bar 51)
Gtr. 2
75
Bass
Bass Fig. 5
end Bass Fig. 5

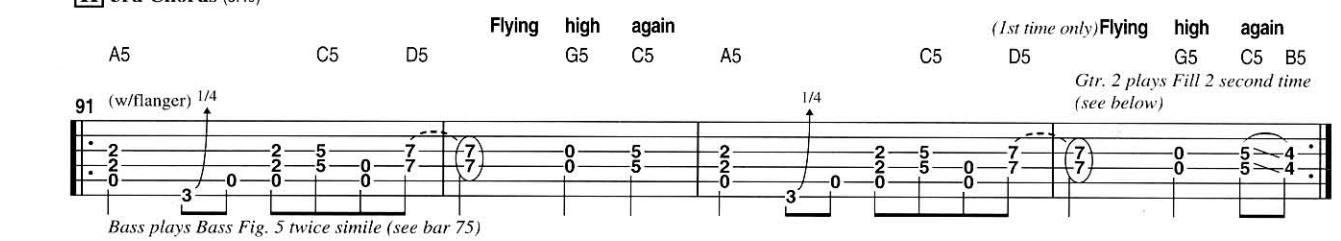
FLYING HIGH AGAIN



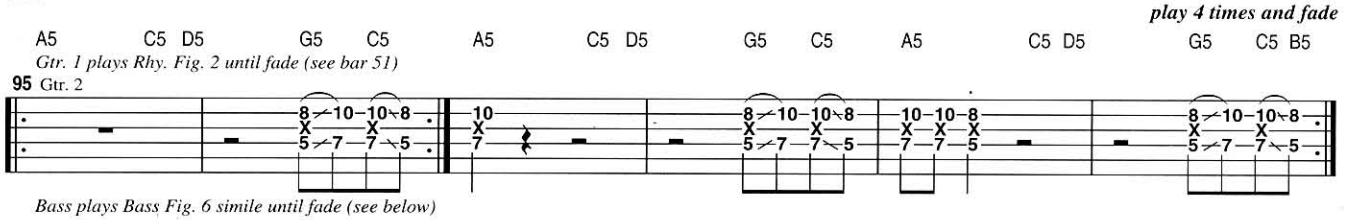


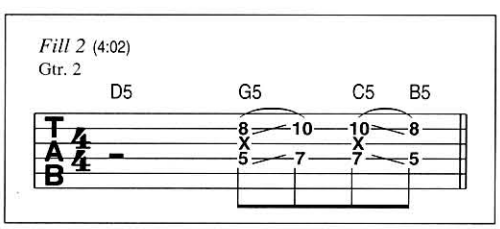


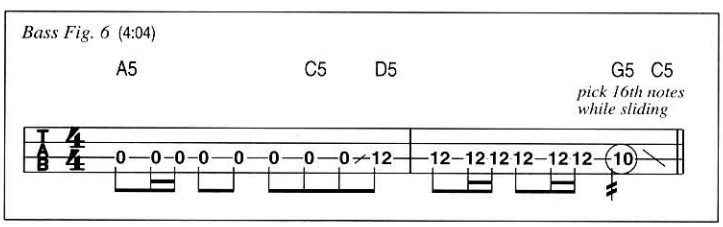
K **3rd Chorus** (3:49)



L **Outro** (4:04)



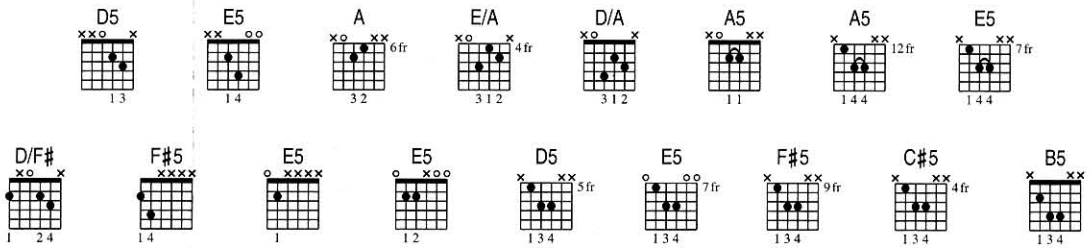




CRAZY TRAIN

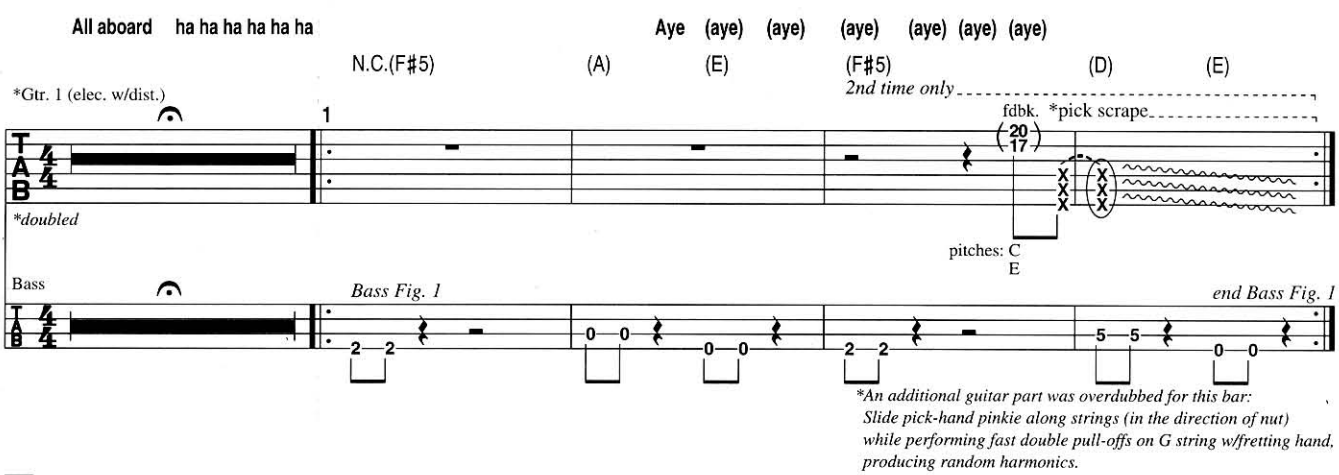
As heard on **BLIZZARD OF OZZ** (JET)

Words and Music by **Ozzy Osbourne, Randy Rhoads and Bob Daisley** • *Transcribed by* **Andy Aledort**



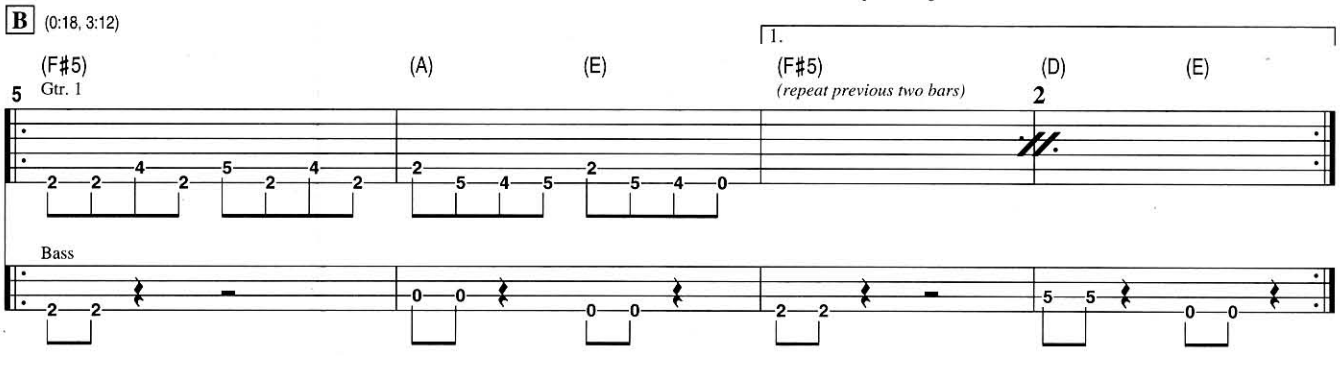
A **Intro** (0:04)

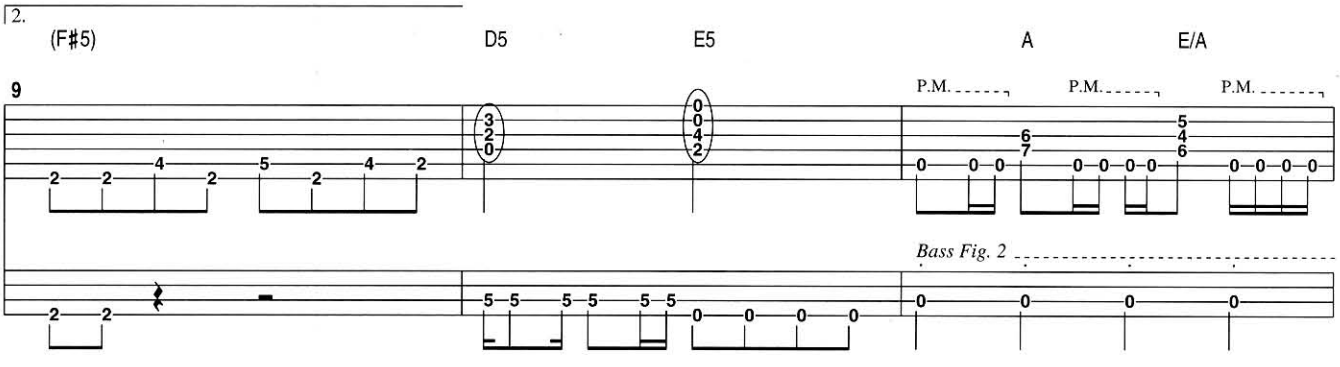
Moderately ♩ = 138



*An additional guitar part was overdubbed for this bar:
Slide pick-hand pinkie along strings (in the direction of nut) while performing fast double pull-offs on G string w/fretting hand, producing random harmonics.

B (0:18, 3:12)





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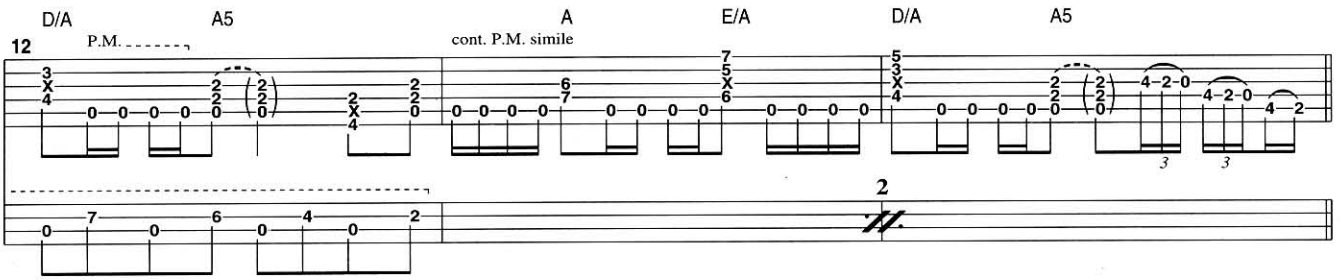
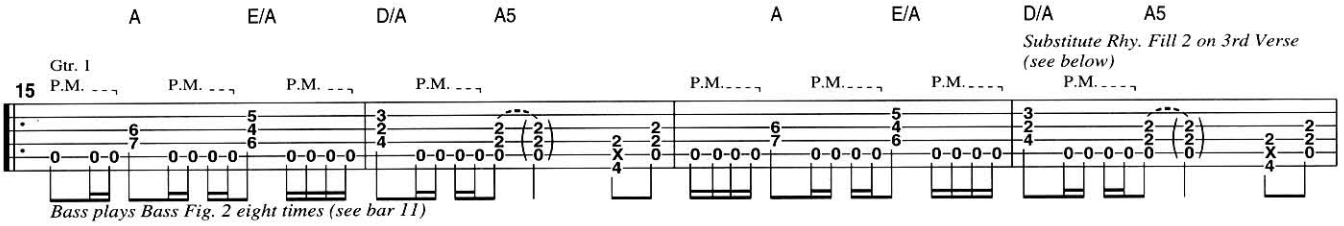


C **Verses** (0:39, 1:38, 3:33)

1. Crazy
(2.) listened to preachers
3. Heirs of the Cold War

but that's how it goes
I've listened to fools
that's what we've become

I've
In-

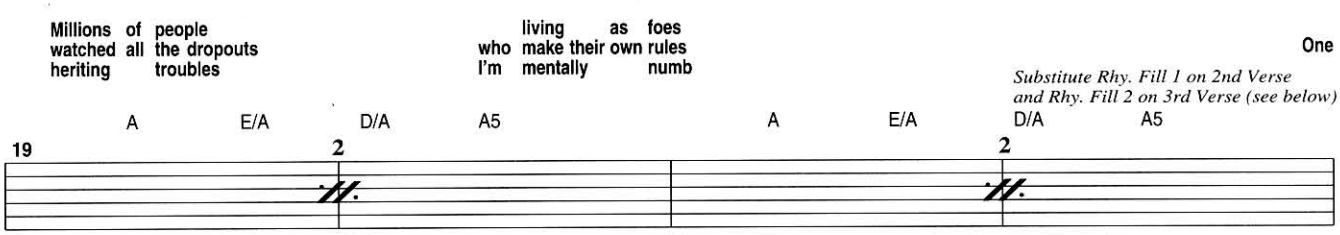


Bass plays Bass Fig. 2 eight times (see bar 11)

Millions of people
watched all the dropouts
heriting troubles

living as foes
who make their own rules
I'm mentally numb

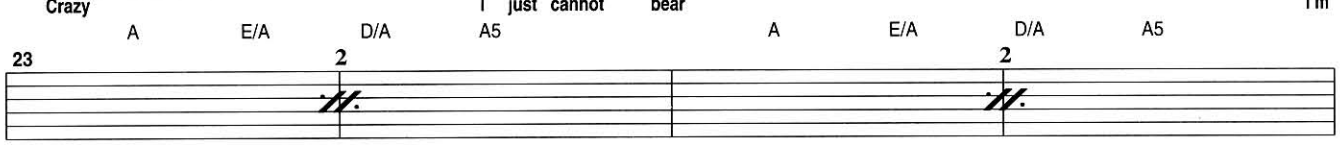
One



Maybe
person conditioned
Crazy

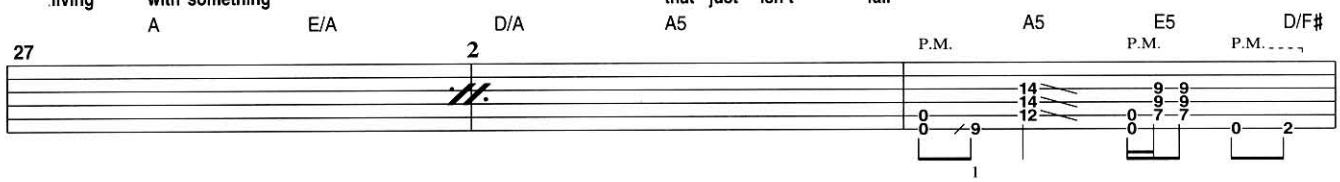
it's not too late
to rule and control
I just cannot bear

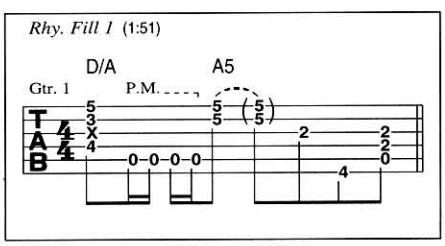
to
The
I'm

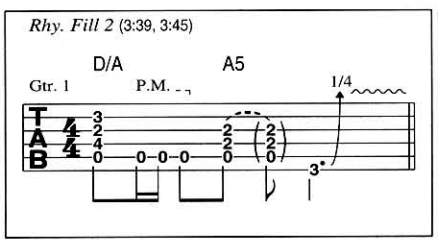


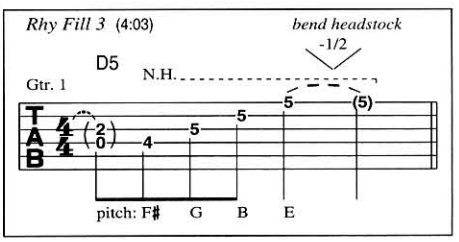
learn how to love
media sells it
living with something

and forget how to hate
and you live the role
that just isn't fair







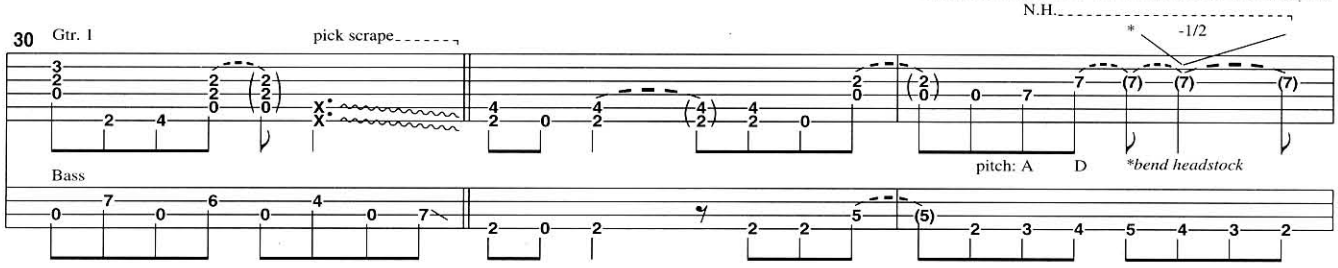


D Pre-chorus (1:07, 2:06, 4:01)

(1.) Mental wounds not healing
(2.) Mental wounds still screaming
(3.) Mental wounds not healing

A5 F♯5 D5

Substitute Rhy. Fill 3 third time (see previous page)



Life's a bitter shame
Driving me insane
Who and what's to blame

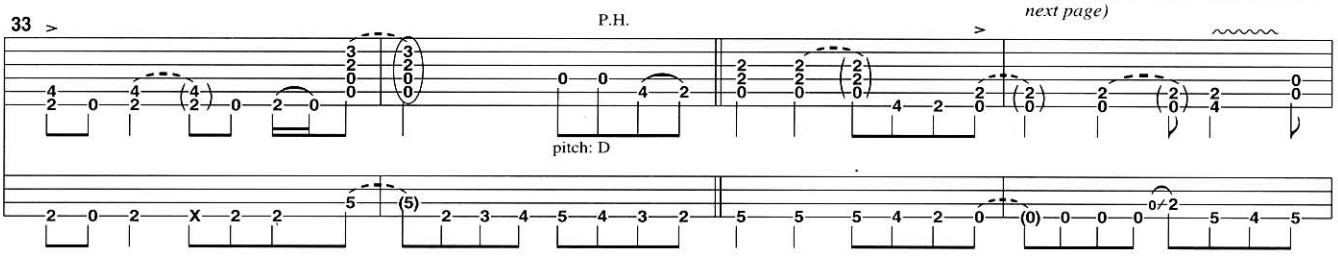
F♯5 D5

E Chorus (1:14, 2:13, 4:08)

I'm going off the rails on a crazy train

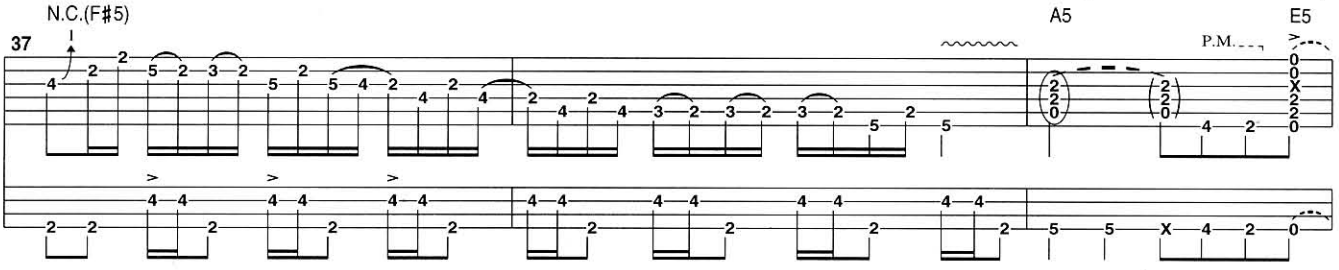
A5 E5

Gtr. 1 substitutes Fill 1 second time (see below) and Fill 2 third time (see next page)



I'm going off the rails

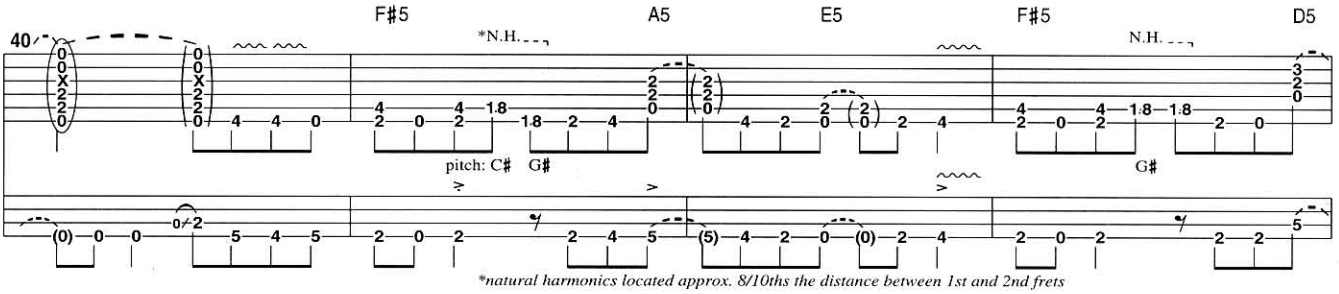
N.C.(F♯5) A5 E5



on a crazy train

3rd time, skip ahead to H

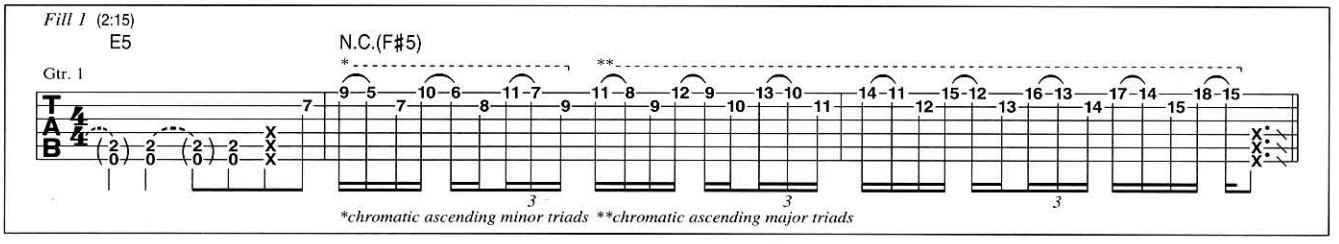
F♯5 A5 E5 F♯5 D5



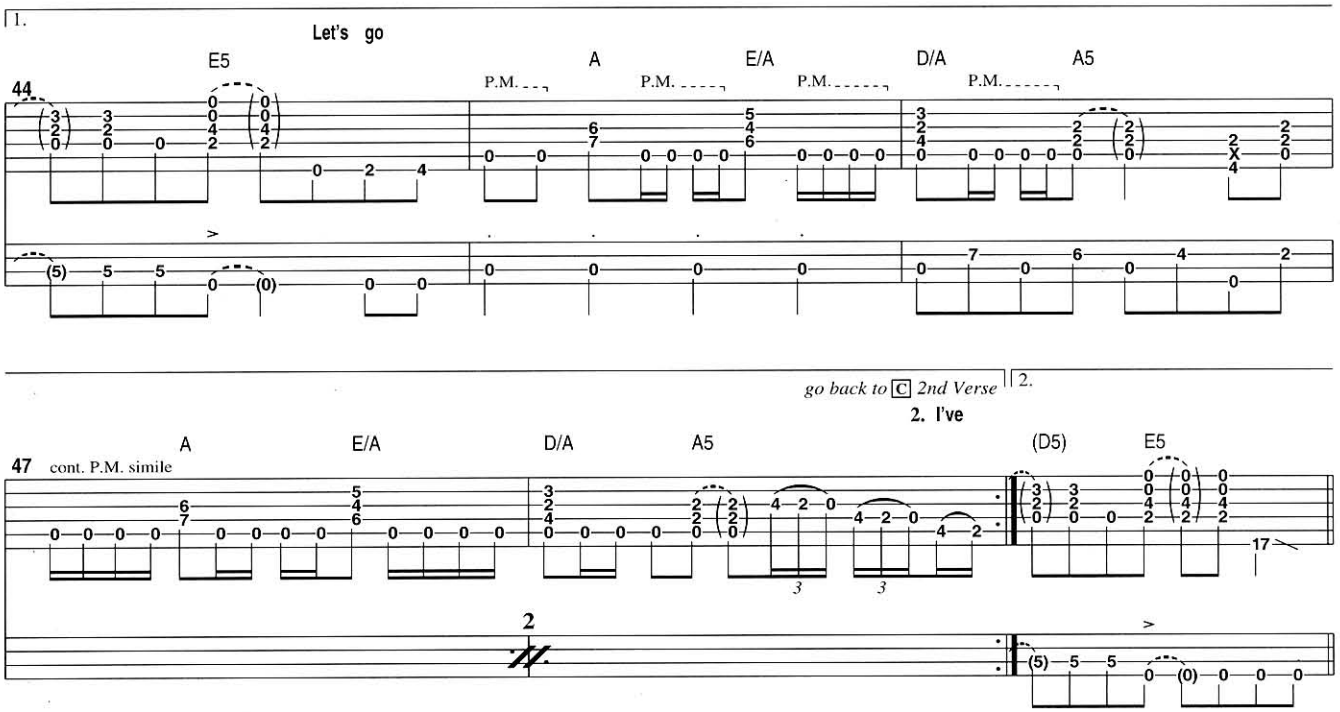
**natural harmonics located approx. 8/10ths the distance between 1st and 2nd frets*

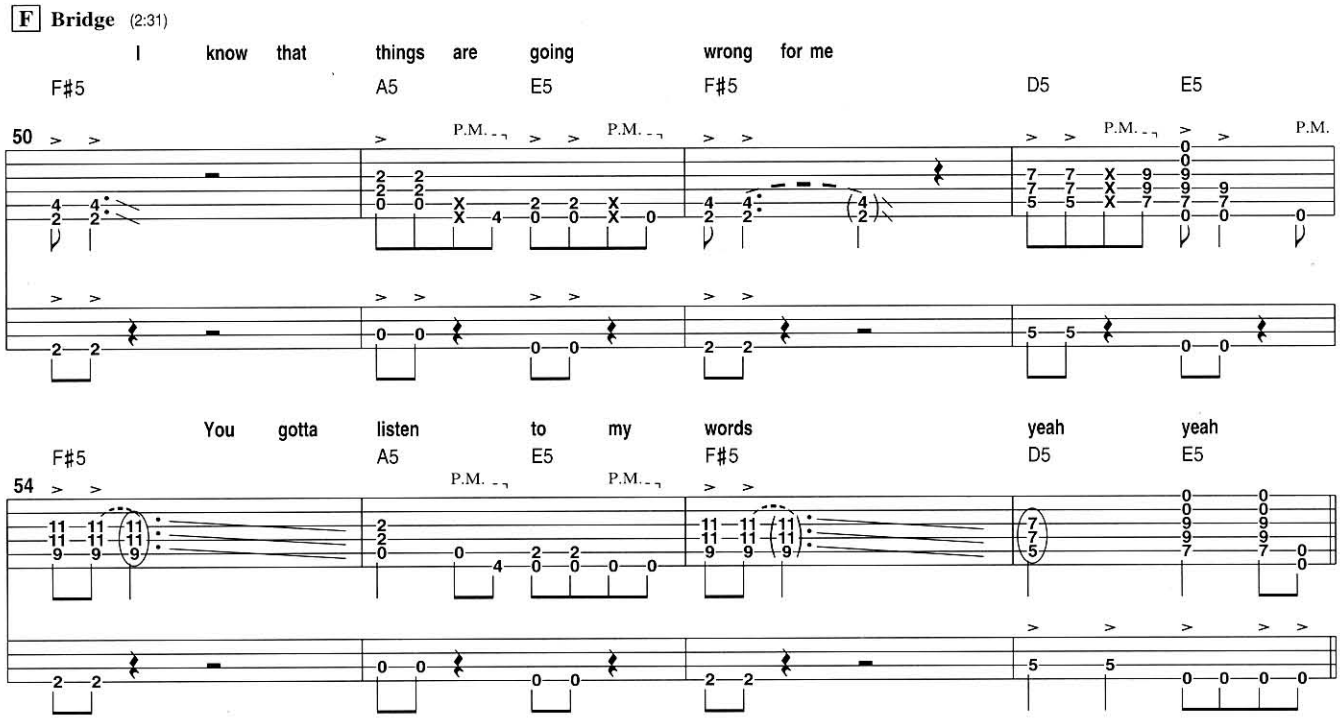
Fill 1 (2:15)

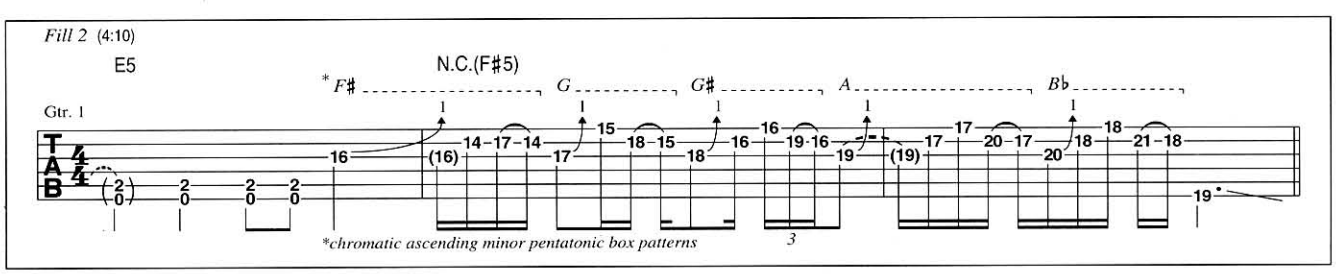
E5 N.C.(F♯5)



**chromatic ascending minor triads **chromatic ascending major triads*


1.
Let's go
E5
A
E/A
D/A
A5
44
P.M.
go back to C 2nd Verse
2.
2. I've
A
E/A
D/A
A5
(D5)
E5
47
cont. P.M. simile
2


F Bridge (2:31)
I know that things are going wrong for me
F♯5
A5
E5
F♯5
D5
E5
50
P.M.
You gotta listen to my words yeah yeah
F♯5
A5
E5
F♯5
D5
E5
54
P.M.


Fill 2 (4:10)
E5
N.C.(F♯5)
*F♯
G
G♯
A
B♭
Gtr. 1
*chromatic ascending minor pentatonic box patterns

G Guitar Solo (2:45)

yeah

F♯5 E5 D5 C♯5

*Gtr. 2 (elec. w/dist.)

58 **T

*doubled
**tap w/pick

Gtr. 1

Rhy. Fig. 1

Bass

* *Bass Fig. 3*

*Disregard grace note when figure is recalled as Bass Fig. 3 in bar 62.

B5 (A5) (E/G♯) F♯5 F♯5 E5

60

*grad. release bend while tapping

**grad. bend while tapping

end Rhy. Fig. 1

Play Rhy. Fig. 1 two and one half times (see bar 58)

end Bass Fig. 3

Play Bass Fig. 3 two and one half times (see bar 58)

D5 C♯5 B5 (A) (E/G♯) F♯5 w/bar -1/2

63 Gtr. 2

Bass substitutes Bass Fill 1 (see below)

F♯5 E5 D5 C♯5

66

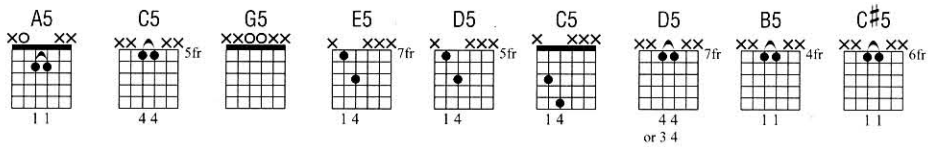
Bass Fill 1 (2:57)

(F♯5)

B5
(A)
(E/G♯)
F♯5
68
F♯5
E5
D5
C♯5
70
go back to B
B5
(A)
(E/G♯)
E5
72 Gtr. 2
Gtr. 1
Bass
H (4:24)
I Outro (4:25)
74 Gtr. 1
E5
F♯5
A5
E5
P.M.
Bass
Play Bass Fig. 1 until fade (see bar 1)
Gtr. 1
77
F♯5
D5
E5
F♯5
A5
E5
P.M.
(w/vocal ad libs and sound effects)
81
F♯5
D5
E5
let ring
F♯5
A5
E5
P.M.
85
F♯5
D5
E5
F♯5
P.M.
fade out

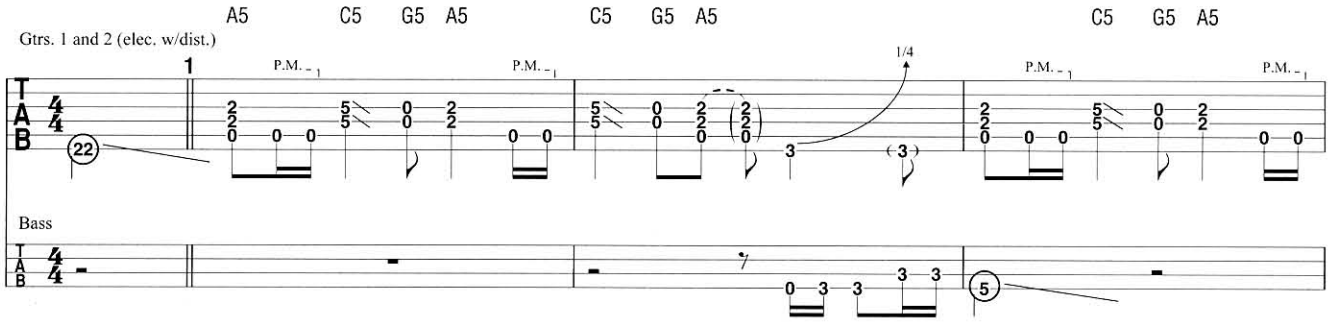
SUICIDE SOLUTION

As heard on **BLIZZARD OF OZZ** (JET)
Words and Music by **John Osbourne, Robert Daisley and Randy Rhoads** • *Transcribed by* **Jeff Perrin**

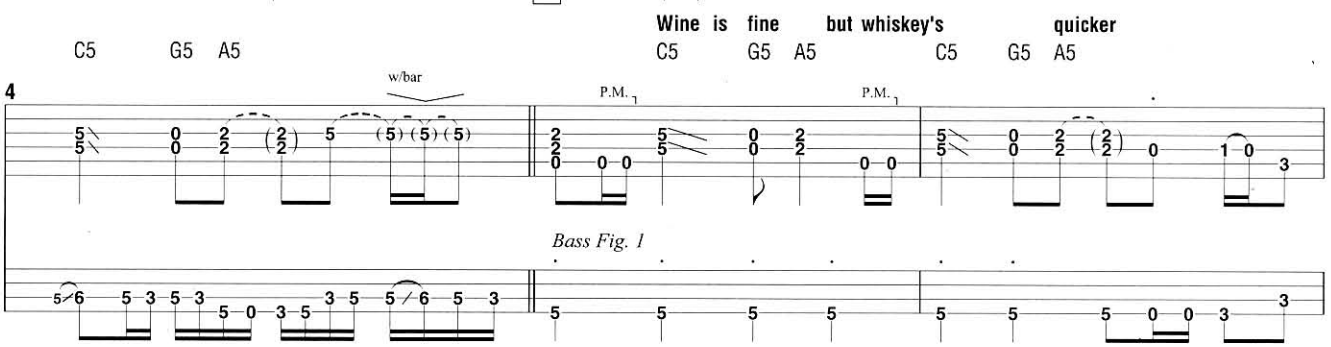


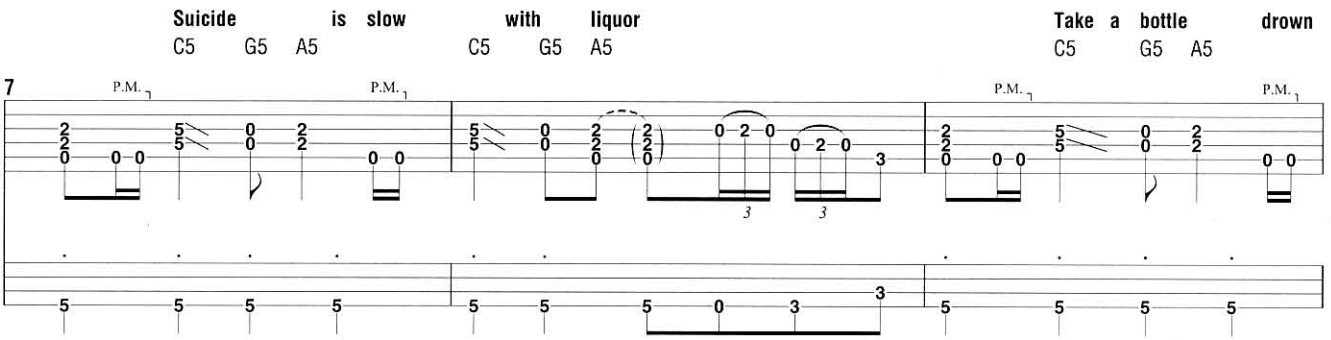
A **Intro** (0:00)

Moderately ♩ = 106



B **1st Verse** (0:10)





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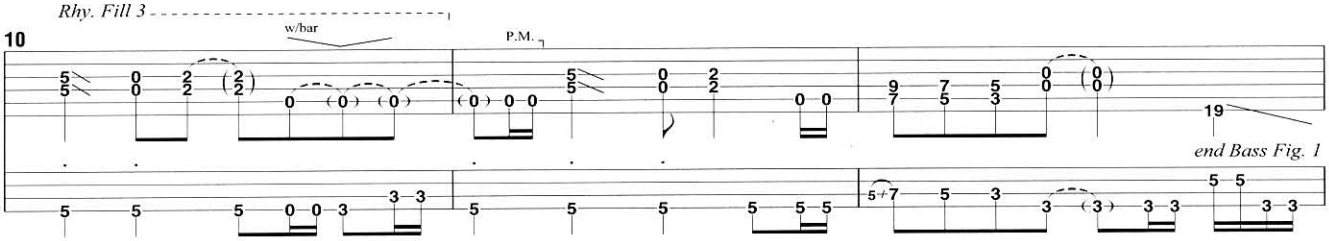
your sorrows — Then it floods away — tomorrows
C5 G5 A5 — C5 G5 A5 — E5 D5 C5 G5

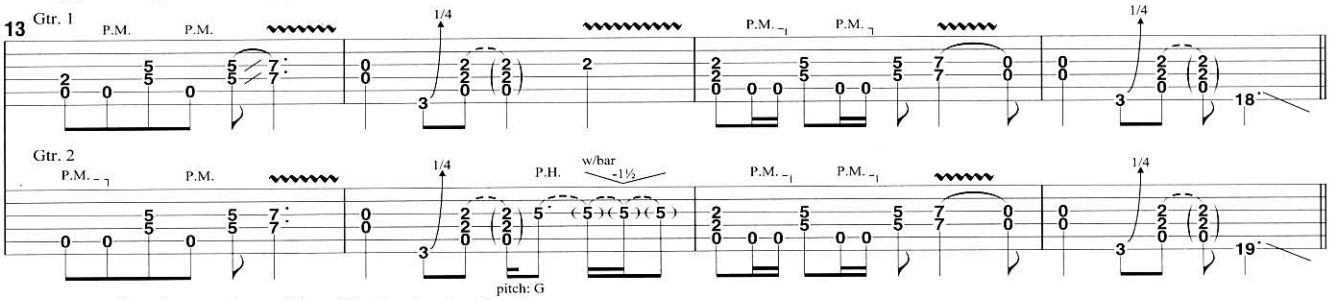
Rhy. Fill 3

10



away tomorrows
A5 C5 D5 G5 A5 — C5 D5 G5 A5

13 Gtr. 1



Gtr. 2

Bass plays first two bars of Bass Fig. 1 twice (see bar 5)

C **2nd, 3rd and 4th Verses** (0:37, 1:22, 2:47)

2. Evil thoughts and evil doings
3. Now you live inside a bottle
4. Wine is fine but whiskey's quicker

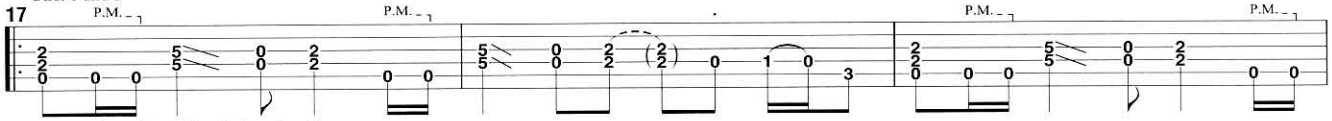
C5 G5 A5 — C5 G5 A5

The Cold alone you hang
reaper's traveling at
Suicide is slow

C5 G5 A5

Gtrs. 1 and 2

17



Bass plays Bass Fig. 1 (see bar 5)

in ruins
full throttle
with liquor

It's Thought that you'd escape
catching you but you
Take a bottle drown

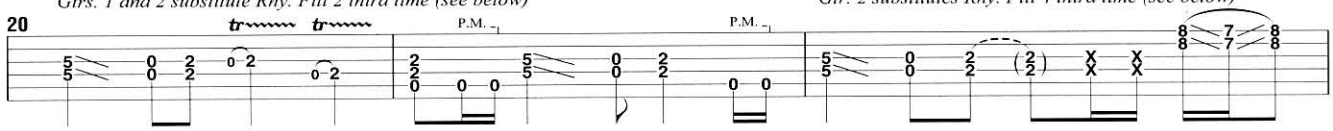
the reaper
don't see
your sorrows

C5 G5 A5 — C5 G5 A5 — C5 G5 A5

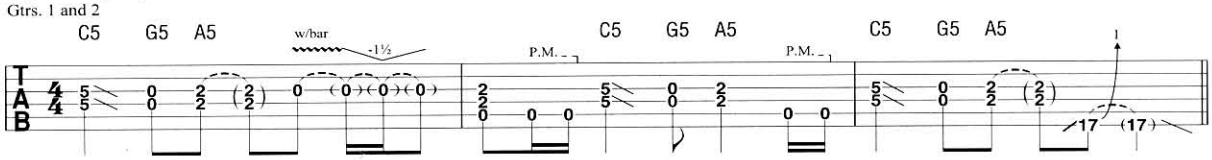
Gtrs. 1 and 2 substitute Rhy. Fill 1 second time (see below)
Gtrs. 1 and 2 substitute Rhy. Fill 2 third time (see below)

Gtr. 1 substitutes Rhy. Fill 3 simile third time (see bar 10)
Gtr. 2 substitutes Rhy. Fill 4 third time (see below)

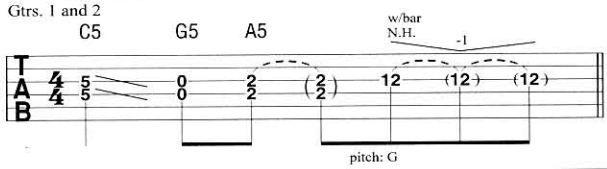
20



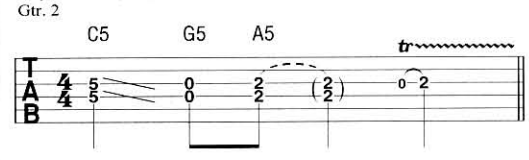
Rhy. Fill 1 (1:29)
Gtrs. 1 and 2
C5 G5 A5



Rhy. Fill 2 (2:54)
Gtrs. 1 and 2
C5 G5 A5

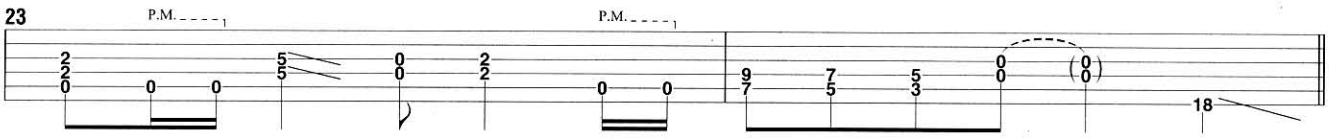


Rhy. Fill 4 (2:58)
Gtr. 2
C5 G5 A5



3rd time, skip ahead to F

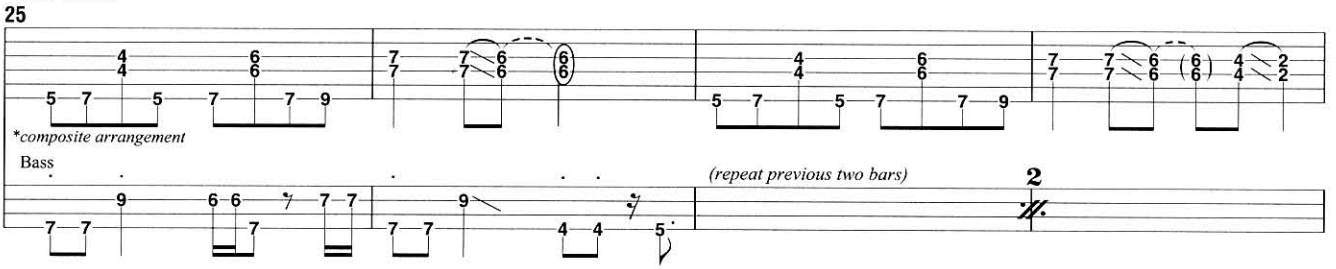
You can't escape the master keeper
the reaper's you and the reaper is me
Then it floods away tomorrows
C5 G5 A5 E5 D5 C5 G5



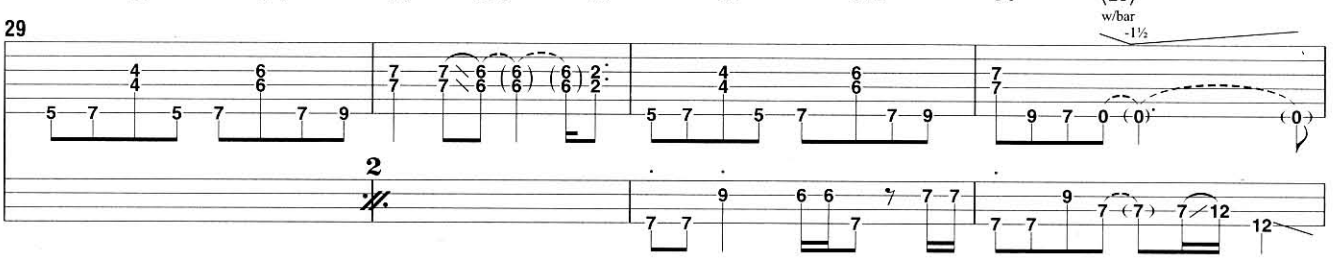
D **Bridge** (0:55, 1:40)

(1.) 'Cause you feel life's unreal and you're living a lie Such a shame who's to blame and you're wondering why
(2.) Breaking laws knocking doors but there's no one at home Made your bed rest your head but you lie there and moan
B5 C♯5 D5 C♯5 B5 C♯5 D5 C♯5 B5 A5

*Gtrs. 1 and 2



Then you ask from your cask is there life after birth What you sow can mean hell on this earth
Where to hide suicide is the only way out Don't you know what it's really about
B5 C♯5 D5 C♯5 A5 B5 C♯5 D5 (E5)

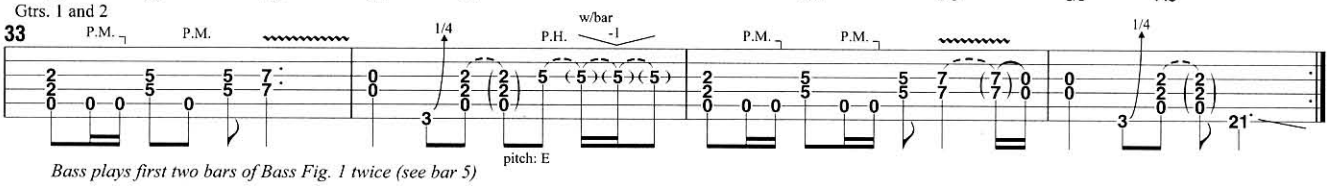


1.

go back to C *3rd Verse*

Hell on this earth
A5 C5 D5 G5 A5 C5 D5 G5 A5

Gtrs. 1 and 2



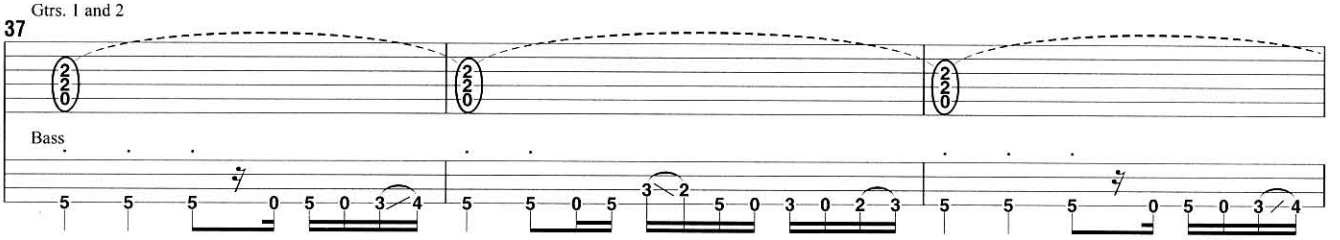
Bass plays first two bars of Bass Fig. 1 twice (see bar 5)

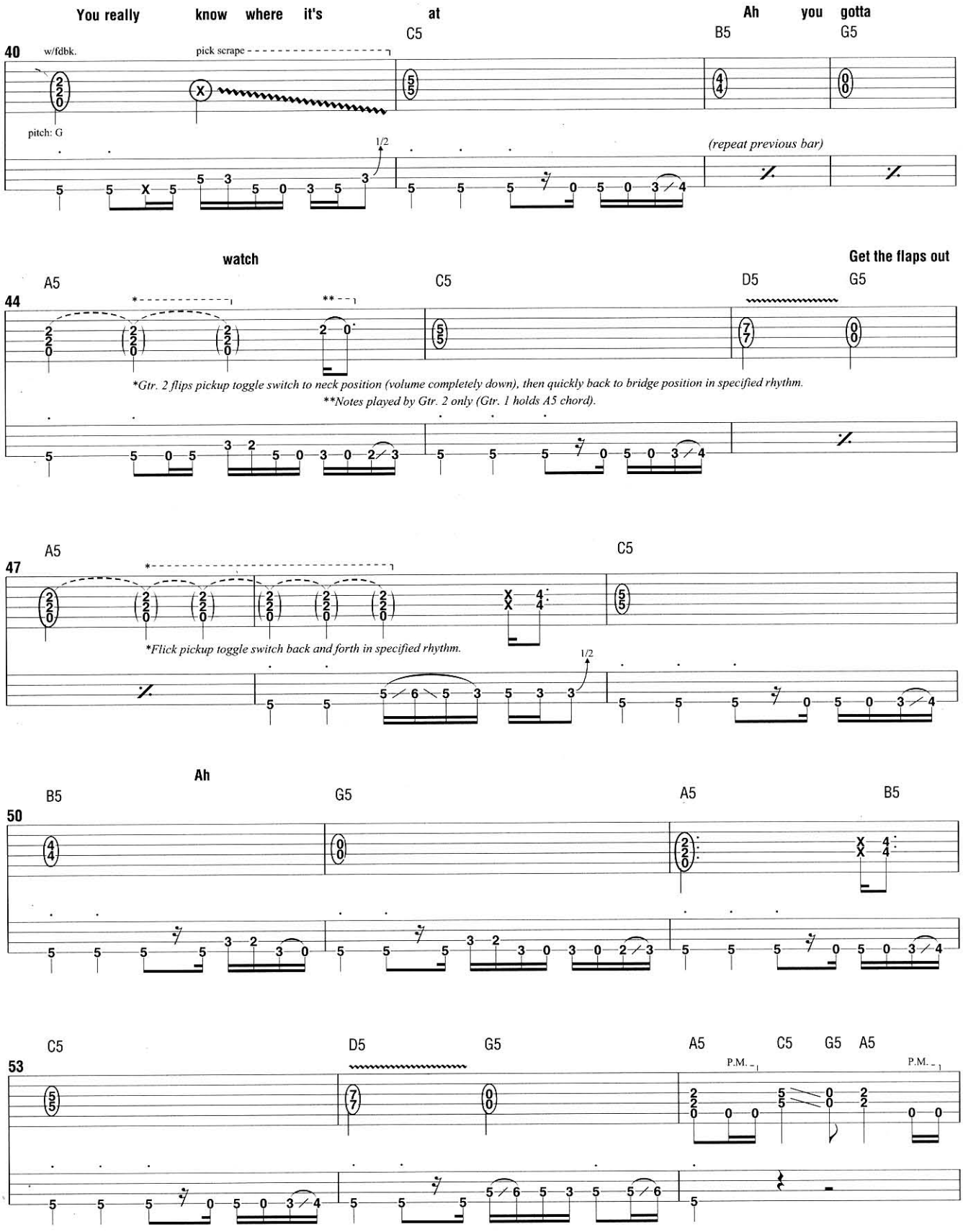
2.

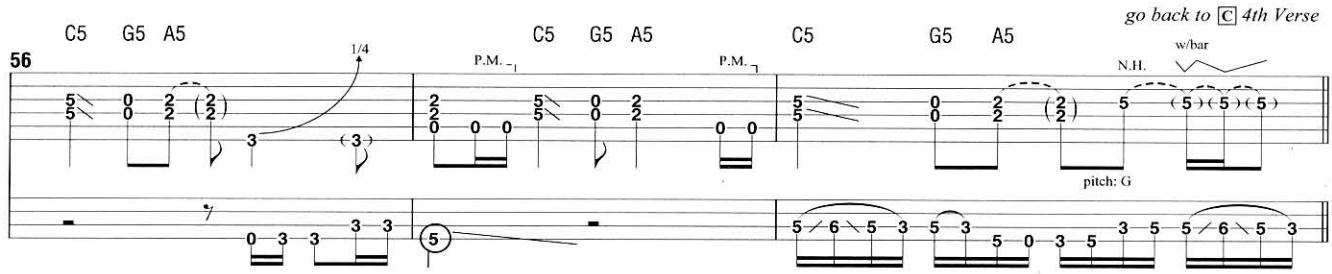
E **Interlude** (1:58)

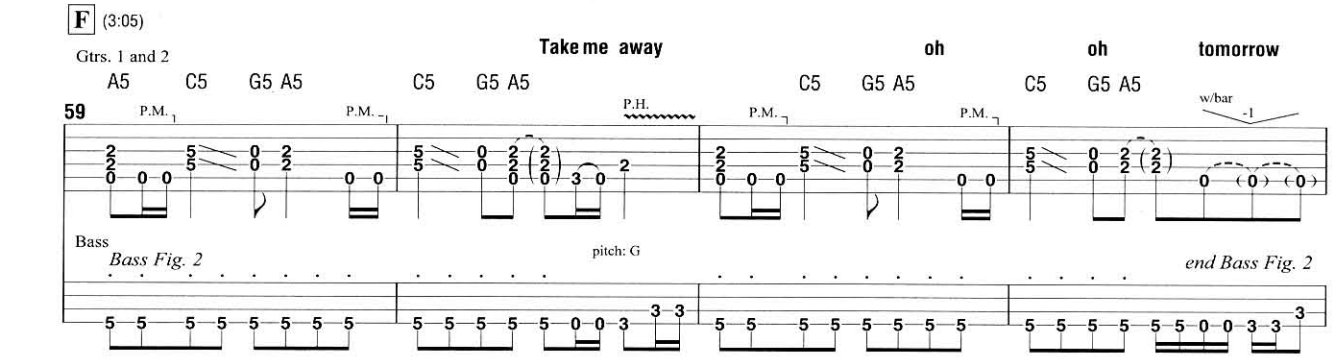
Ah now people
A5

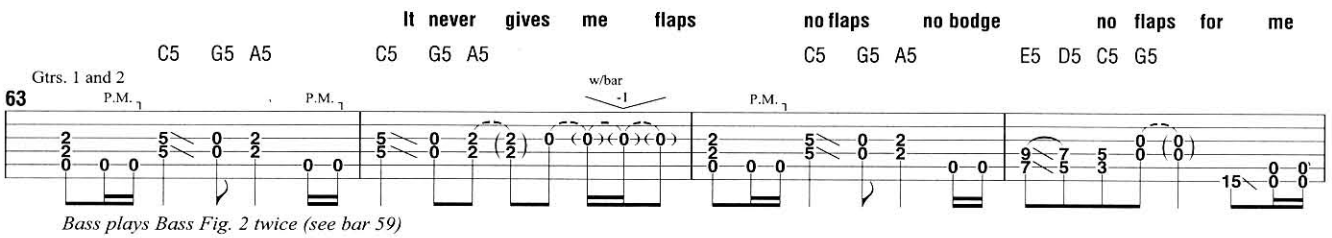
Gtrs. 1 and 2

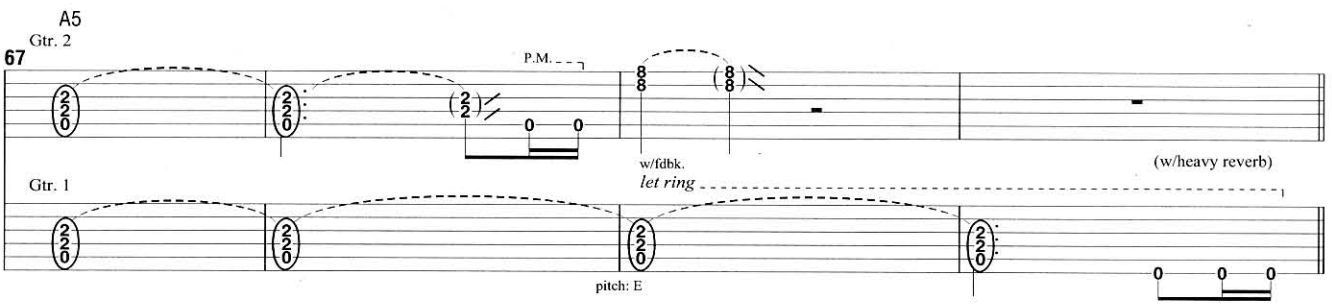


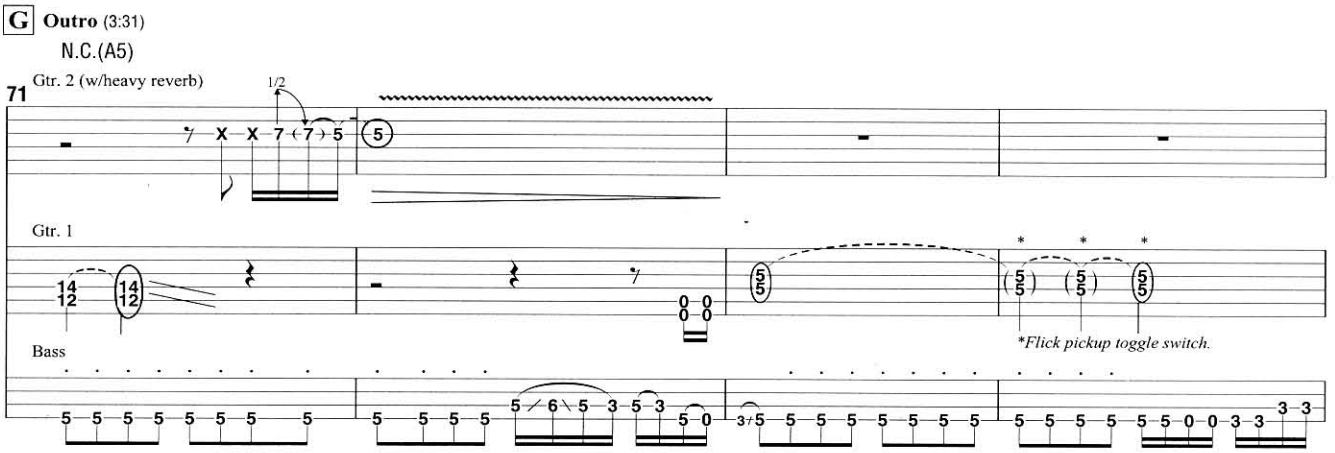

You really know where it's at
Ah you gotta
C5
B5
G5
40
w/fdbk.
pick scrape
pitch: G
1/2
(repeat previous bar)
watch
Get the flaps out
A5
C5
D5
G5
44
*Gtr. 2 flips pickup toggle switch to neck position (volume completely down), then quickly back to bridge position in specified rhythm.
**Notes played by Gtr. 2 only (Gtr. 1 holds A5 chord).
A5
C5
47
*Flick pickup toggle switch back and forth in specified rhythm.
1/2
Ah
B5
G5
A5
B5
50
C5
D5
G5
A5
C5
G5
A5
53
P.M.
P.M.

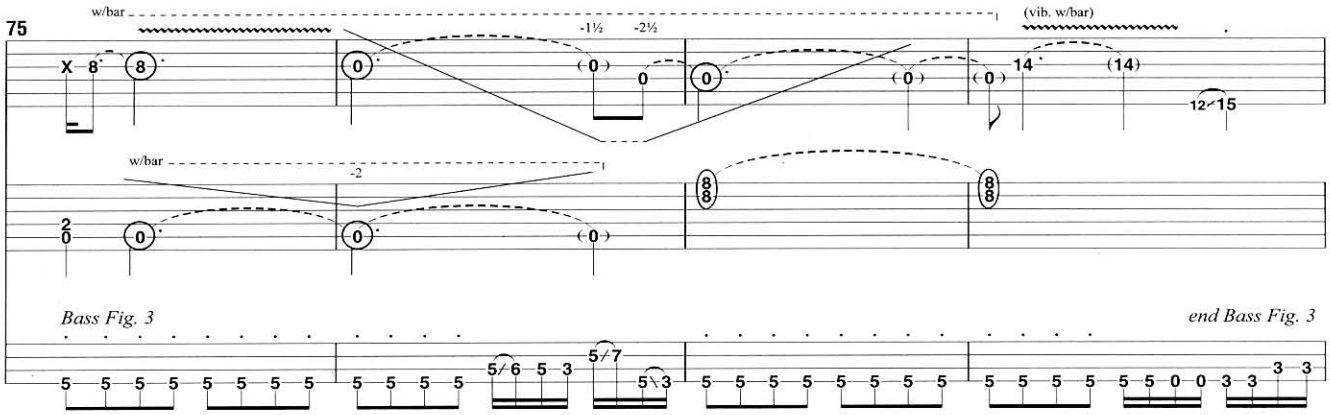

go back to C 4th Verse
C5 G5 A5
56
1/4
P.M.
N.H.
w/bar
pitch: G

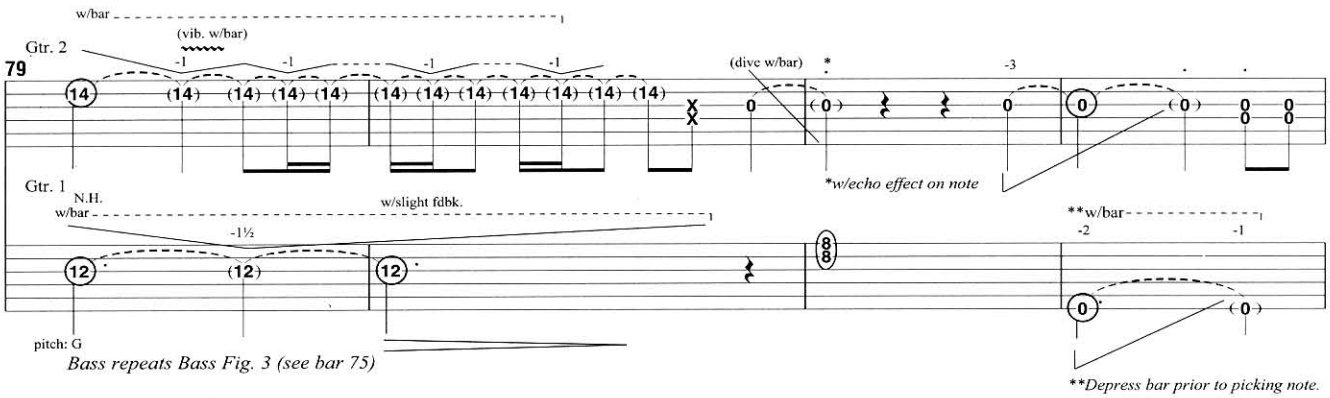

F (3:05)
Gtrs. 1 and 2
Take me away
oh
oh
tomorrow
A5 C5 G5 A5
59
P.M.
P.H.
w/bar
Bass
Bass Fig. 2
pitch: G
end Bass Fig. 2

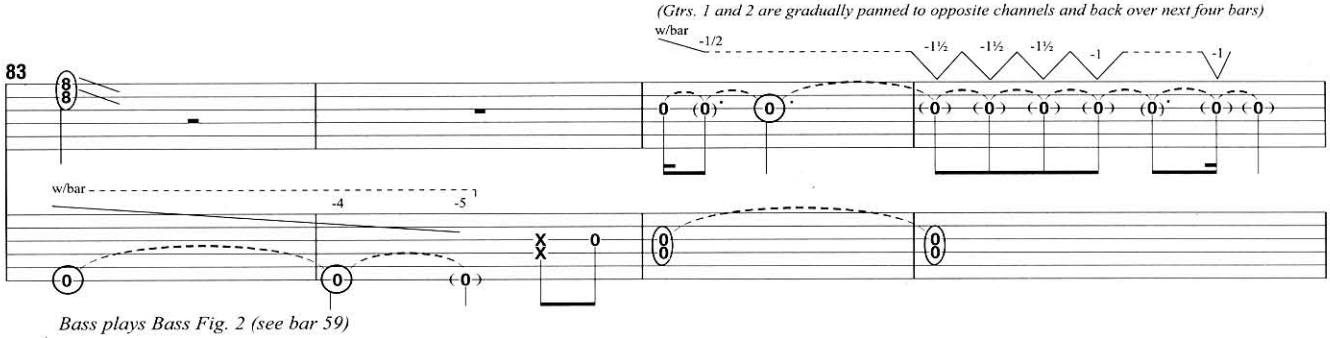

It never gives me flaps
no flaps
no bodge
no flaps for me
C5 G5 A5
E5 D5 C5 G5
Gtrs. 1 and 2
63
P.M.
w/bar
Bass plays Bass Fig. 2 twice (see bar 59)

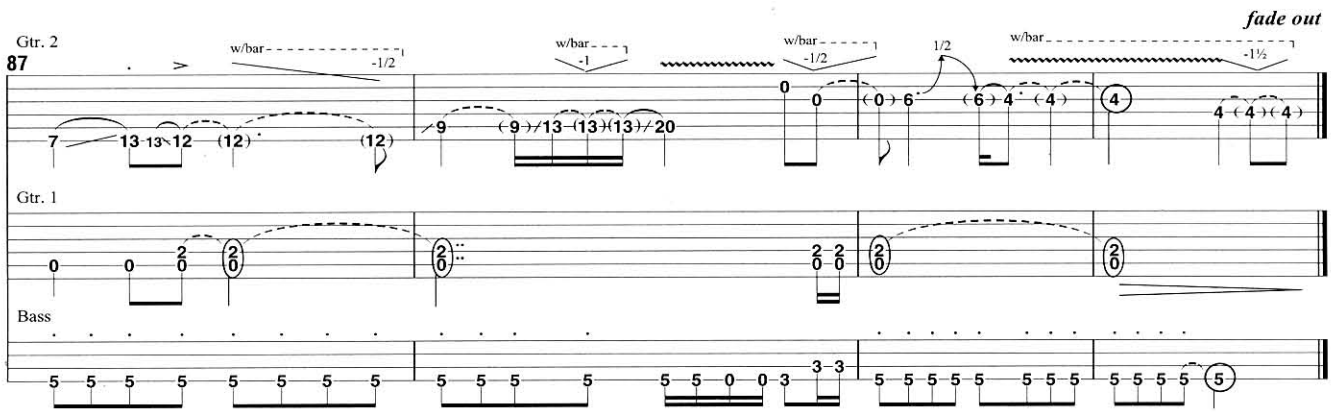

A5
Gtr. 2
67
P.M.
w/fdbk.
(w/heavy reverb)
Gtr. 1
let ring
pitch: E


G Outro (3:31)
N.C.(A5)
Gtr. 2 (w/heavy reverb)
71
1/2
Gtr. 1
Bass
*Flick pickup toggle switch.


75
w/bar
(vib. w/bar)
Bass Fig. 3
end Bass Fig. 3


Gtr. 2
79
w/bar
(vib. w/bar)
(dive w/bar)
*w/echo effect on note
Gtr. 1
N.H.
w/slight fdbk.
**w/bar
pitch: G
Bass repeats Bass Fig. 3 (see bar 75)
**Depress bar prior to picking note.

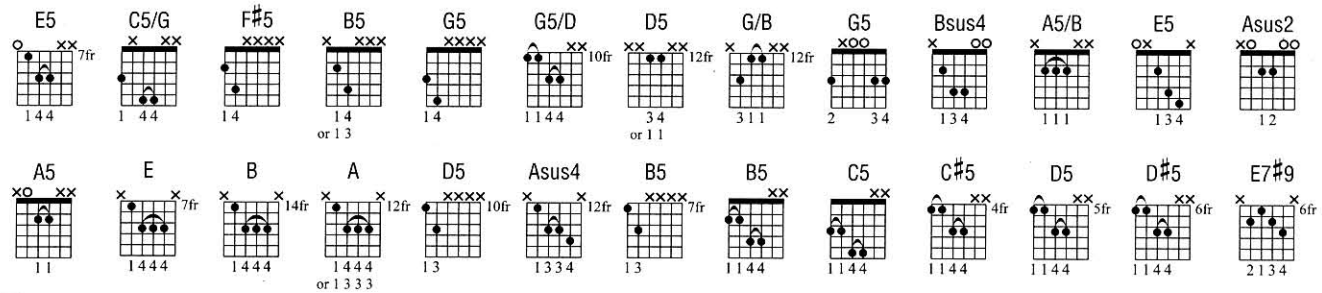

(Gtrs. 1 and 2 are gradually panned to opposite channels and back over next four bars)
83
w/bar
Bass plays Bass Fig. 2 (see bar 59)


fade out
Gtr. 2
87
w/bar
Gtr. 1
Bass

STEAL AWAY (THE NIGHT)

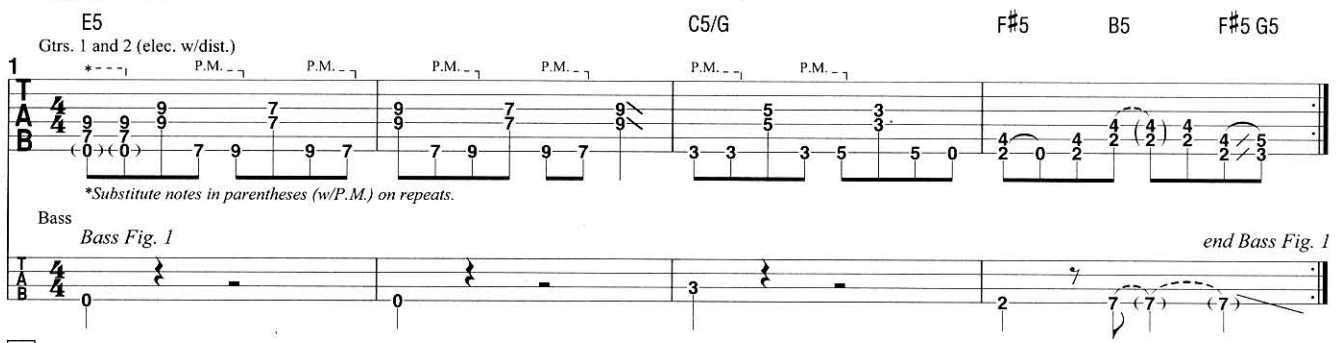
As heard on **BLIZZARD OF OZZ** (JET)

Words and Music by **John Osbourne, Robert Daisley and Randy Rhoads** • *Transcribed by* **Jeff Perrin**



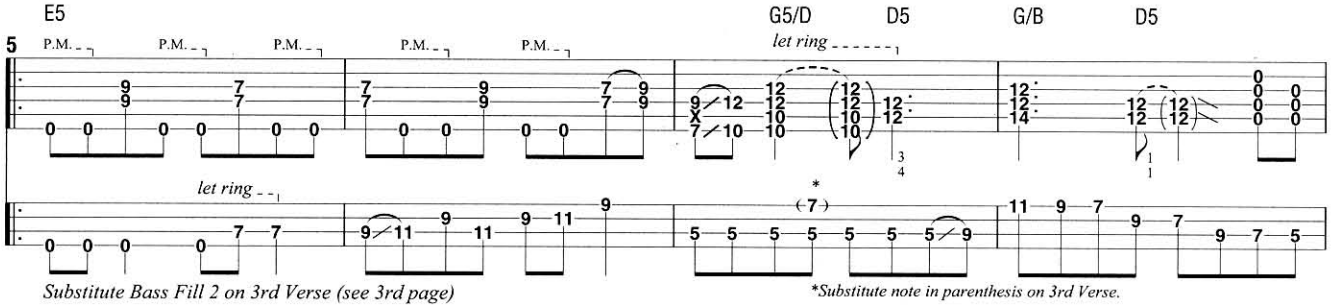
A **Intro** (0:00, 2:19)

Fast ♩ = **172**

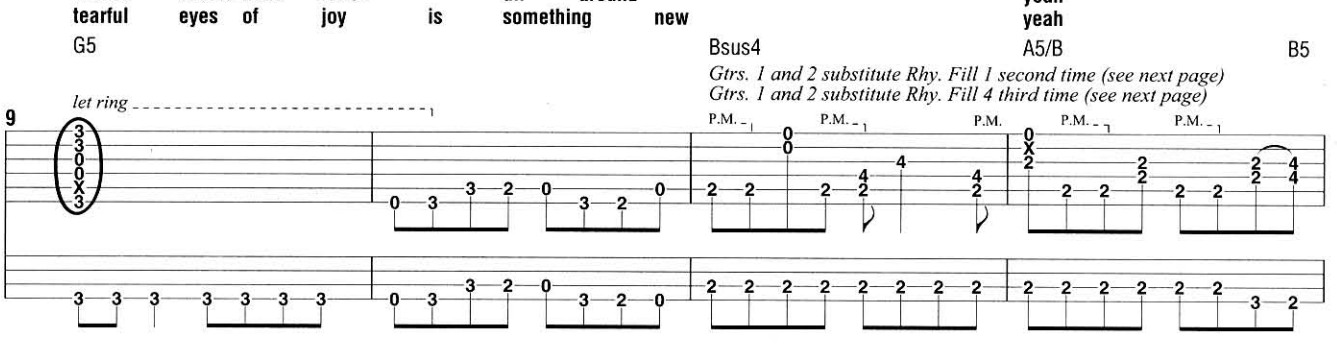


B **Verses** (0:12, 0:51, 2:30)

1. **Now I feel the time is right Love will flow like wine tonight**
2. **Now I've met your honesty You are here and I am free**
3. **Could it be a dream come true Now that I am here with you**



Give your love and it will come to you yeah
Broken chains have fallen all around yeah
tearful eyes of joy is something new yeah



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If you feel that you and me could escape and hold
Point my finger at the fools Broken chains and broken
Run away with me tonight Dream the dream and light

E5 G5/D D5

13 P.M. P.M. P.M. P.M. P.M. let ring

let ring let D string ring

the key to a paradise that's true and free
rules Let it be rebellion rules tonight
the light Happiness is what you give to me

G5 D5 G5 Bsus4

Grtrs. 1 and 2 substitute Rhy. Fill 2 second time (see below)

16 let ring let ring

C Chorus (0:34, 1:13, 2:52)

yeah Steal away
yeah Steal away
ooh yeah Steal away

E5 Asus2

20 w/bar -1½

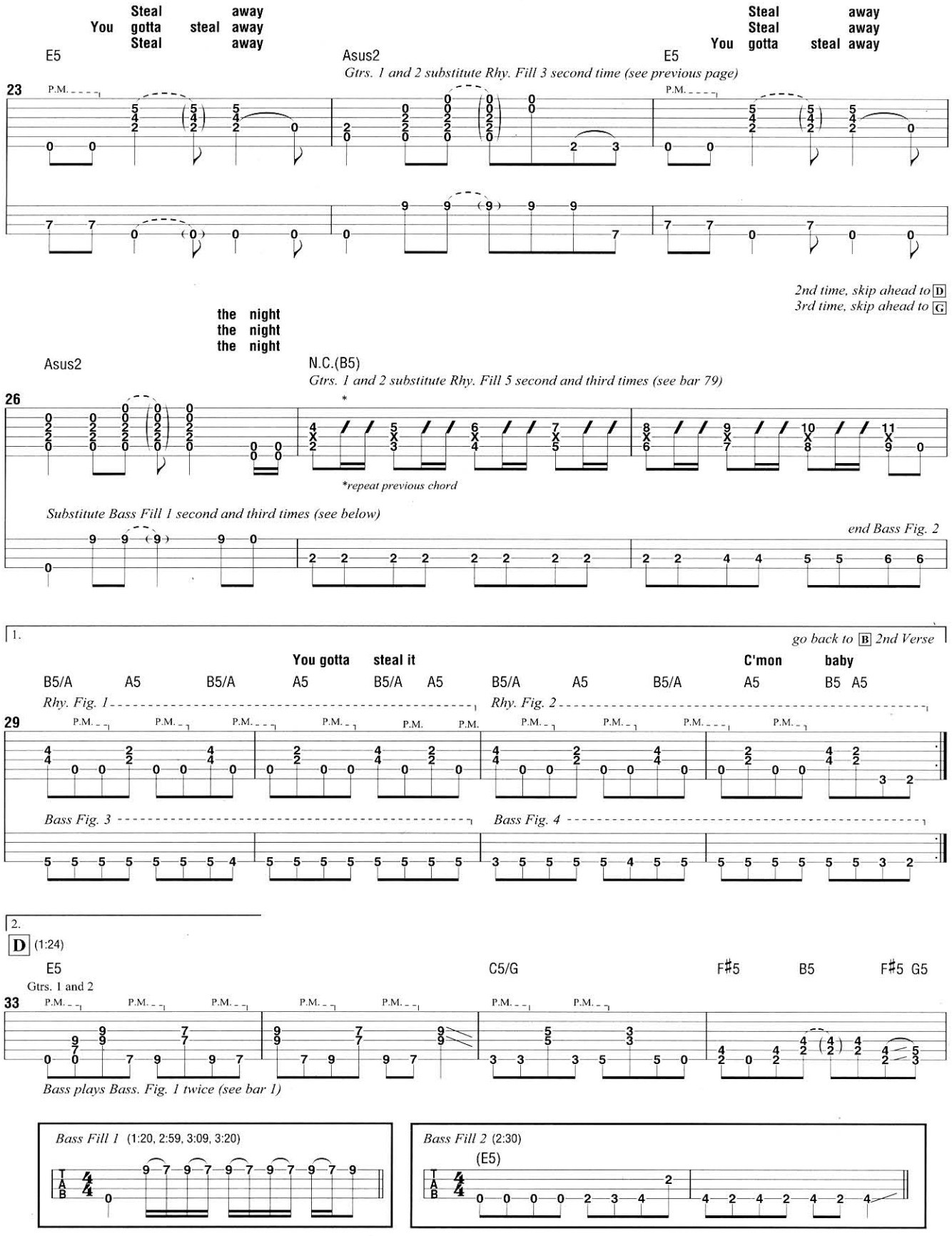
Bass Fig. 2 let ring

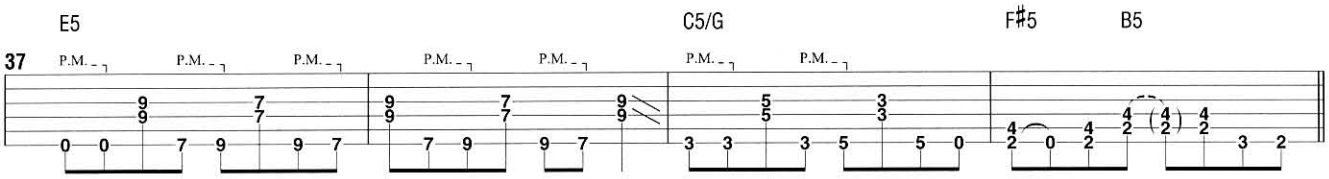
Rhy. Fill 1 (1:00)
Gtrs. 1 and 2
Bsus4
w/bar -1/2
N.H.
pitch: B E F♯

Rhy. Fill 4 (2:38)
Gtrs. 1 and 2
Bsus4
w/bar -1½
N.H.
pitch: B E D

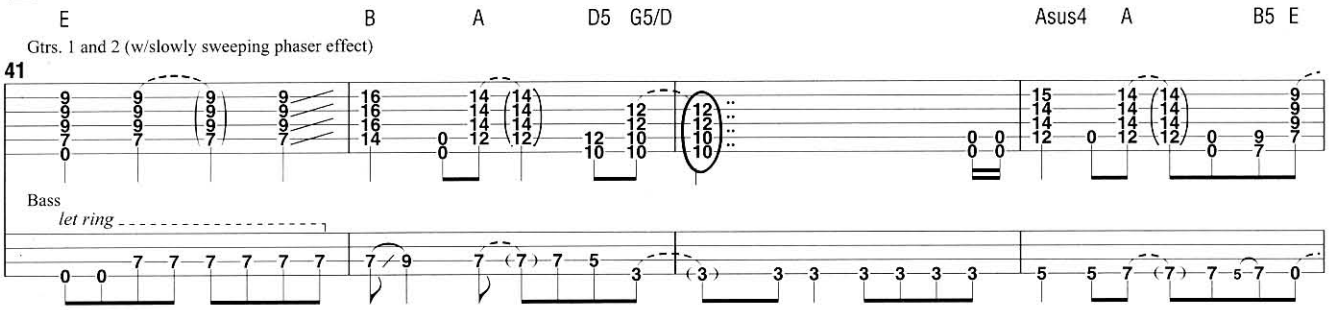
Rhy. Fill 2 (1:11)
Gtrs. 1 and 2
Bsus4
w/bar -1½

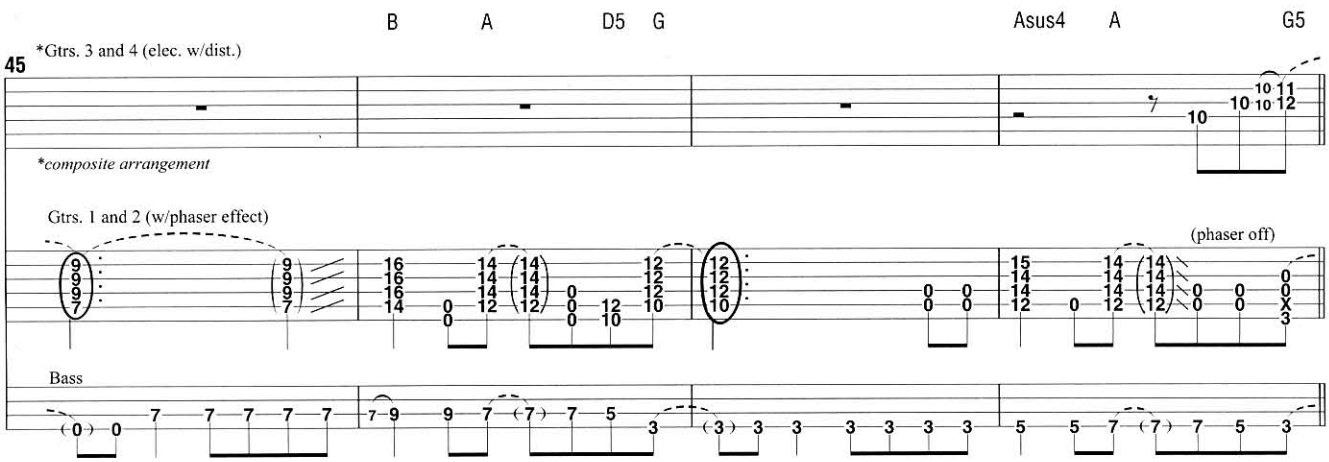
Rhy. Fill 3 (1:18)
Gtrs. 1 and 2
A5 Asus2
P.M.
1/2


You gotta steal Steal away Steal away
E5
Asus2
E5
You gotta steal Steal away Steal away
Gtrs. 1 and 2 substitute Rhy. Fill 3 second time (see previous page)
23
P.M.
2nd time, skip ahead to D
3rd time, skip ahead to G
the night
the night
the night
Asus2
N.C.(B5)
Gtrs. 1 and 2 substitute Rhy. Fill 5 second and third times (see bar 79)
26
*repeat previous chord
Substitute Bass Fill 1 second and third times (see below)
end Bass Fig. 2
1.
go back to B 2nd Verse
You gotta steal it
C'mon baby
B5/A A5 B5/A A5 B5/A A5 B5/A A5 B5/A A5 B5 A5
Rhy. Fig. 1
Rhy. Fig. 2
29
Bass Fig. 3
Bass Fig. 4
2.
D (1:24)
E5
C5/G
F♯5
B5
F♯5 G5
Gtrs. 1 and 2
33
Bass plays Bass. Fig. 1 twice (see bar 1)
Bass Fill 1 (1:20, 2:59, 3:09, 3:20)
Bass Fill 2 (2:30)
(E5)

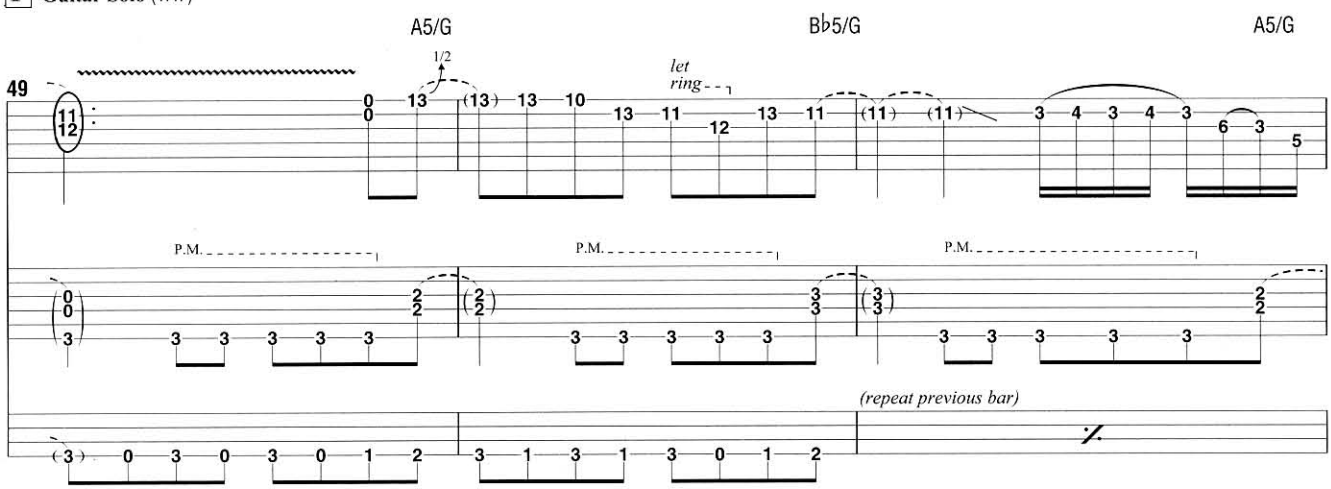


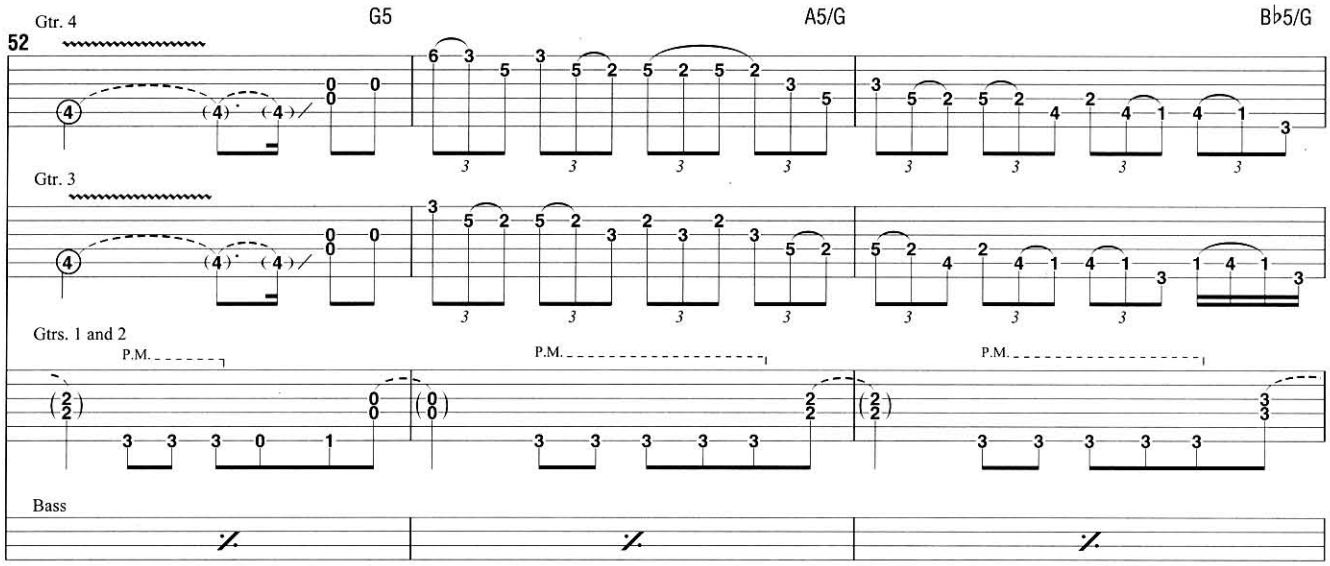
E **Interlude** (1:35)

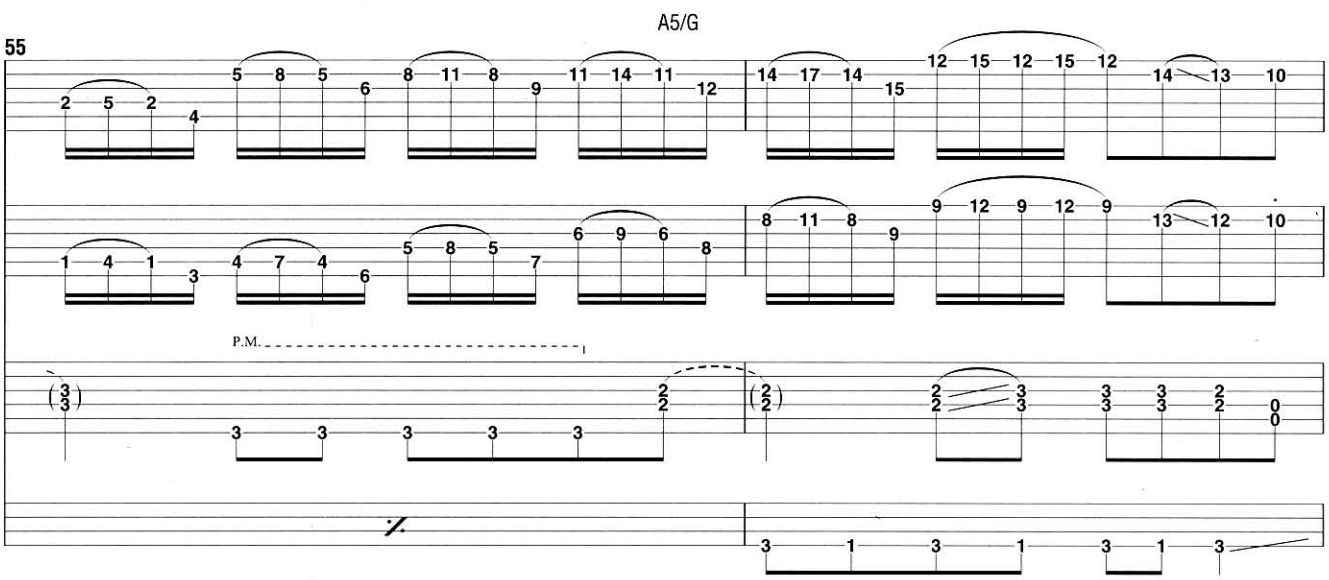


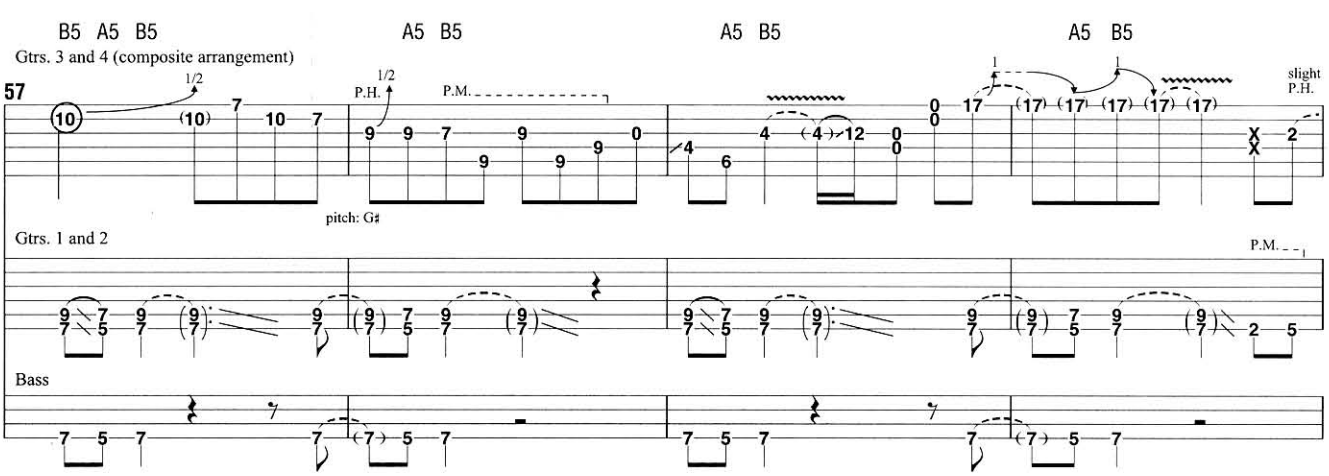


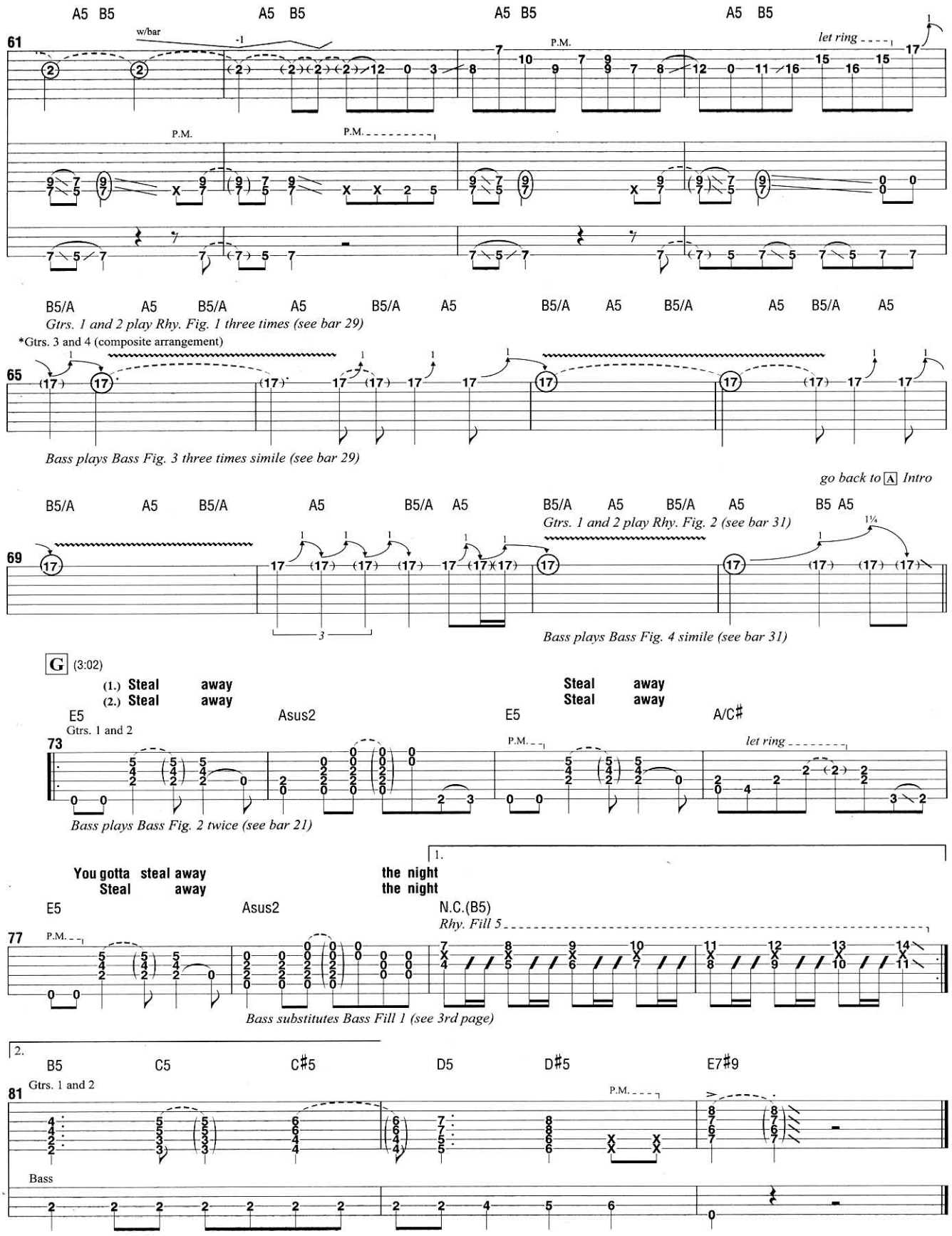
F **Guitar Solo** (1:47)




Gtr. 4
G5
A5/G
B♭5/G
52
Gtr. 3
Gtrs. 1 and 2
P.M.
Bass


A5/G
55
P.M.


B5 A5 B5
A5 B5
A5 B5
A5 B5
Gtrs. 3 and 4 (composite arrangement)
57
1/2
P.H.
P.M.
pitch: G♯
slight P.H.
Gtrs. 1 and 2
Bass

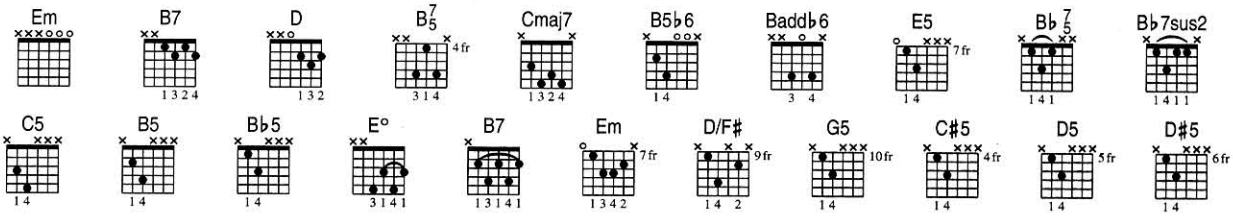

A5 B5
w/bar
let ring
P.M.
B5/A A5
Gtrs. 1 and 2 play Rhy. Fig. 1 three times (see bar 29)
*Gtrs. 3 and 4 (composite arrangement)
Bass plays Bass Fig. 3 three times simile (see bar 29)
go back to A Intro
Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 31)
Bass plays Bass Fig. 4 simile (see bar 31)
G (3:02)
(1.) Steal away
(2.) Steal away
Steal away
Steal away
E5
Asus2
A/C♯
Gtrs. 1 and 2
Bass plays Bass Fig. 2 twice (see bar 21)
You gotta steal away
Steal away
the night
the night
N.C.(B5)
Rhy. Fill 5
Bass substitutes Bass Fill 1 (see 3rd page)
B5
C5
C♯5
D5
D♯5
E7♯9
Bass

REVELATION (MOTHER EARTH)

As heard on **BLIZZARD OF OZZ** (JET)

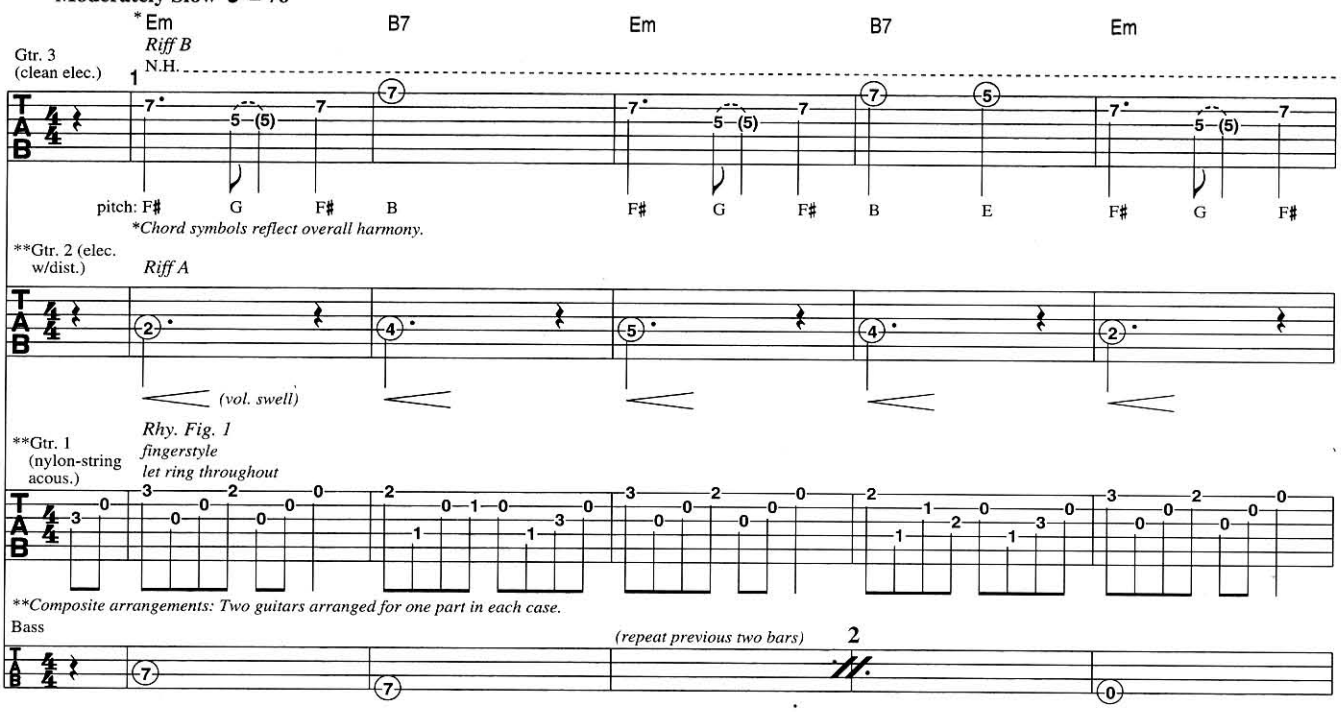
Words and Music by **John Osbourne, Robert Daisley and Randy Rhoads** • *Transcribed by* **Jeff Perrin**

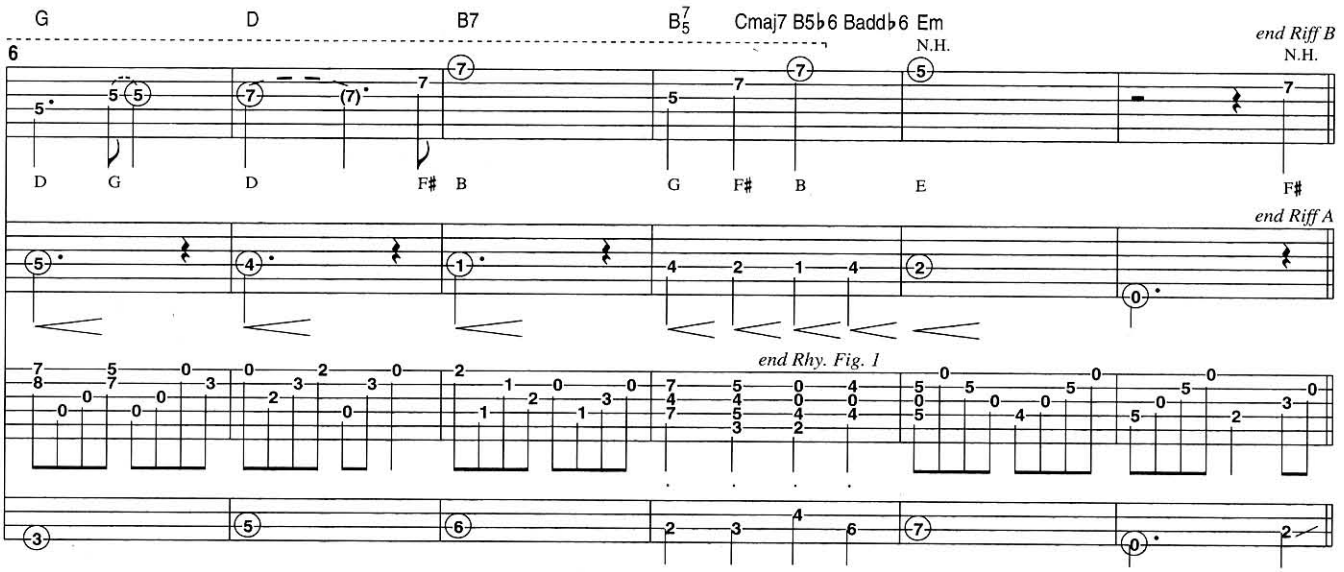
To play along with the recording, tune all strings slightly flat.



A Intro (0:00)

Moderately Slow ♩ = 76





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B Verses (0:24, 0:57)

Mother Heaven please is forgive for heroes them for they and know not hell is what full they of do fools

Em B7 Em

Gtr. 1 plays Rhy. Fig. 1 simile (see bar 1)
Gtr. 2 plays Riff A simile (see bar 1)
Gtr. 3 plays Riff B simile (see bar 1)

12 Bass

Looking back in history's books it
Stupidity no will to live They're

15 B7 Em G

seems it's nothing new oh let my mother Please let my mother
breaking God's own rules

18 D B7 B_5^7 Cmaj7 B5♭6 Baddb6

1. live 2. live

Em Em

21 Gtr. 1 Gtr. 1

Gtr. 2

Bass

C Bridge (1:24, 2:16)

Father vision of all creation I saw the world burn I think we're all going wrong and the seas had turned red The course they're The sun had

N.C.(E) $B♭_5^7$

Gtr. 2

let ring throughout

25

Bass

Bass Fig. 1 *end Bass Fig. 1*

taking fallen seems to be the final breaking curtain and it in won't take too long the land of the dead

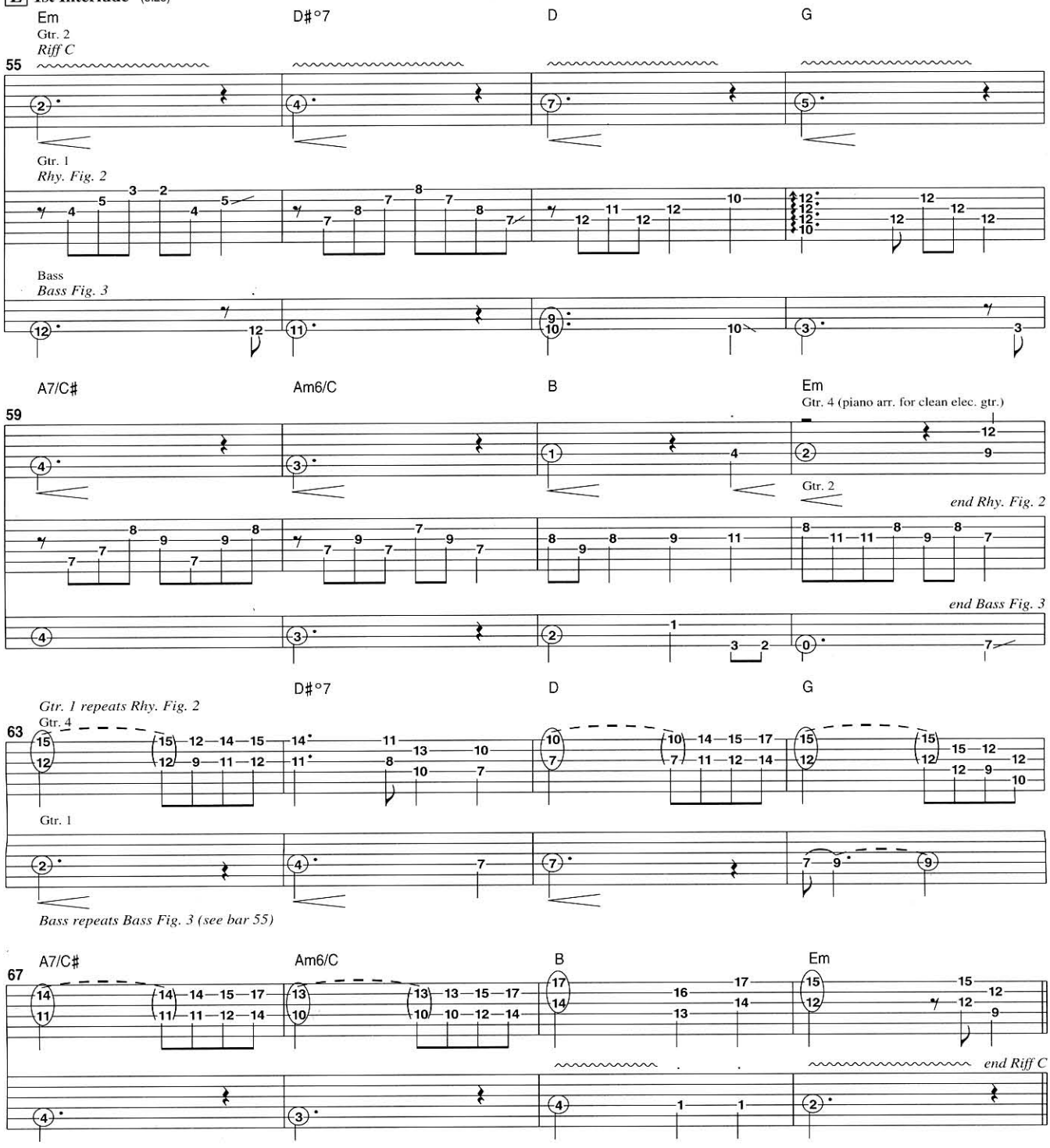
N.C.(E) $B♭_5^7$ B♭7sus2

29 Gtr. 2

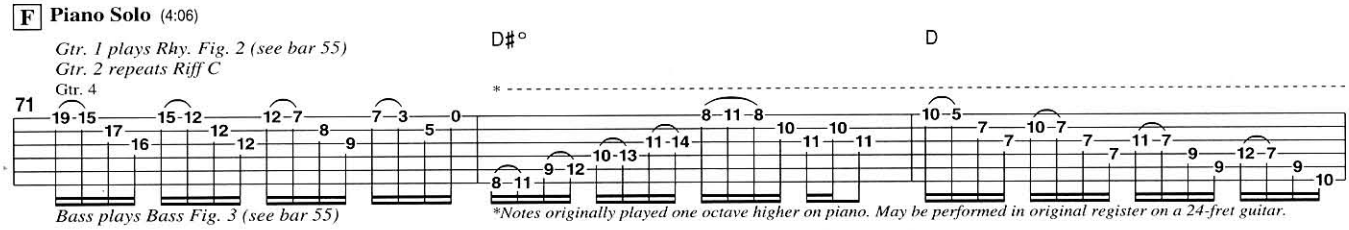
Bass repeats Bass Fig. 1 three times

Children of the future watching empires fall
Mother please show the children before it's too late to fight each
N.C.(E)
B♭7sus2
33
Gtr. 2 substitutes Rhy. Fill 1 second time (in box)
Sadness the cup they drink from self-destruction the toll
other there's no one winning we must fight all the hate
37 N.C.(E)
B♭7sus2
(pick scrape)
2nd time, skip ahead to D
go back to C Bridge
B C A B C A C5 B5 N.C.(G5) (F#5) N.C.(E)
I had a
41 Gtr. 2
let ring
let ring
Bass
D (3:03)
E5 B♭5 N.C. E° E5 B♭5 N.C. E°
46
let ring
let ring
½
Bass Fig. 2
E5 B♭5 N.C. E° C5 B5 N.C.
50
½
let ring
end Bass Fig. 2
Em
53 Gtr. 2
Gtr. 1
Bass

E **1st Interlude** (3:25)



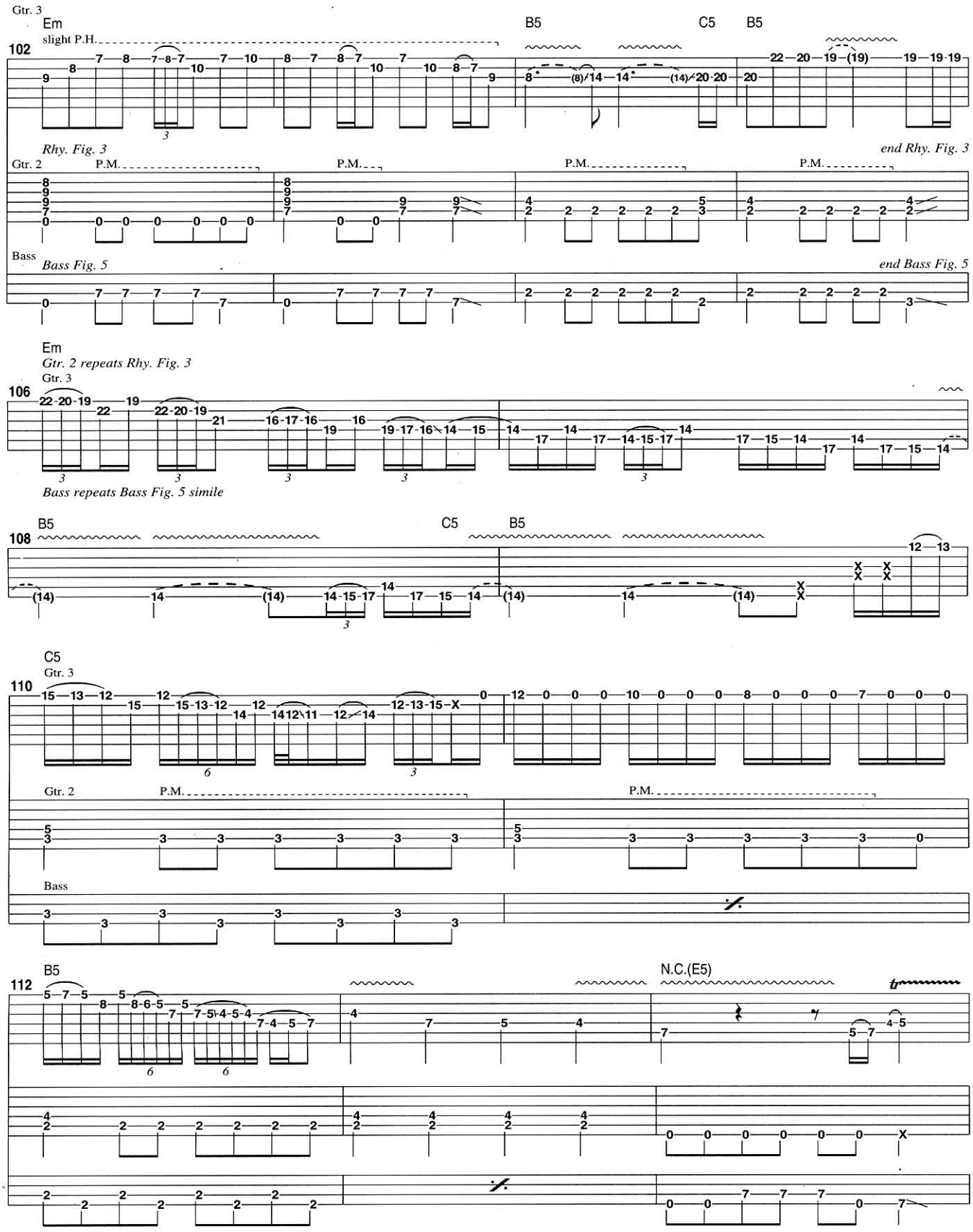
F **Piano Solo** (4:06)

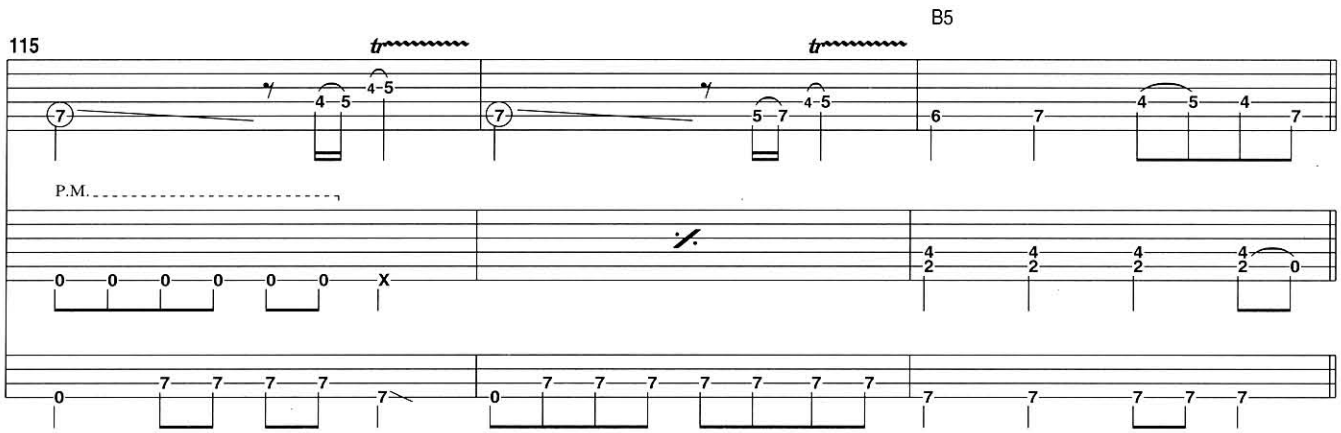


*Notes originally played one octave higher on piano. May be performed in original register on a 24-fret guitar.

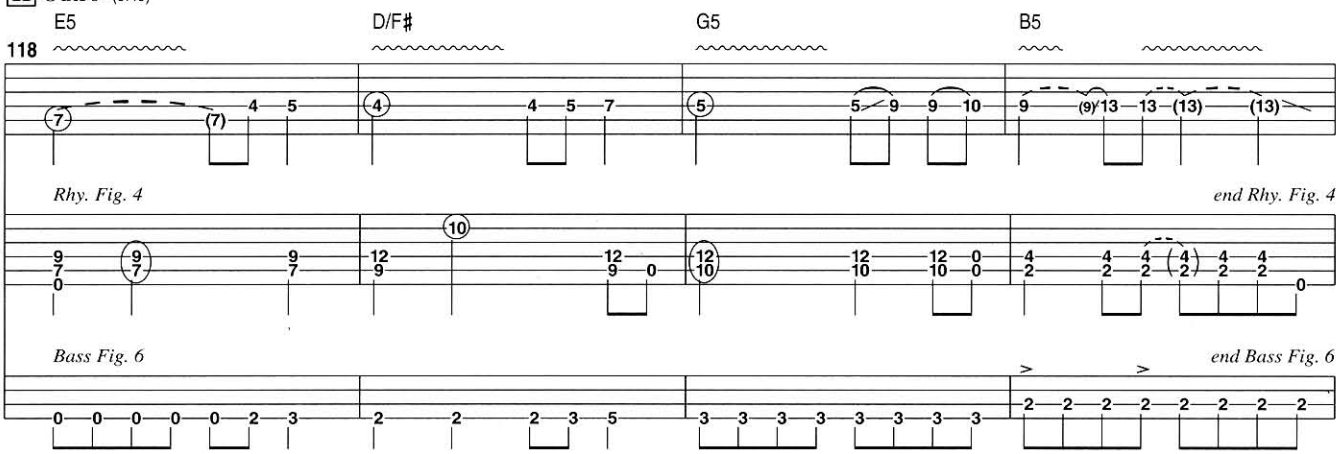
REVELATION (MOTHER EARTH)

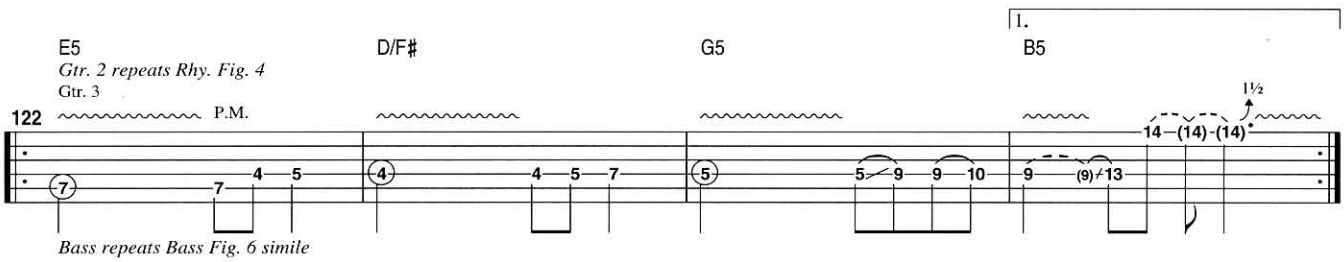
J Guitar Solo (5:20)





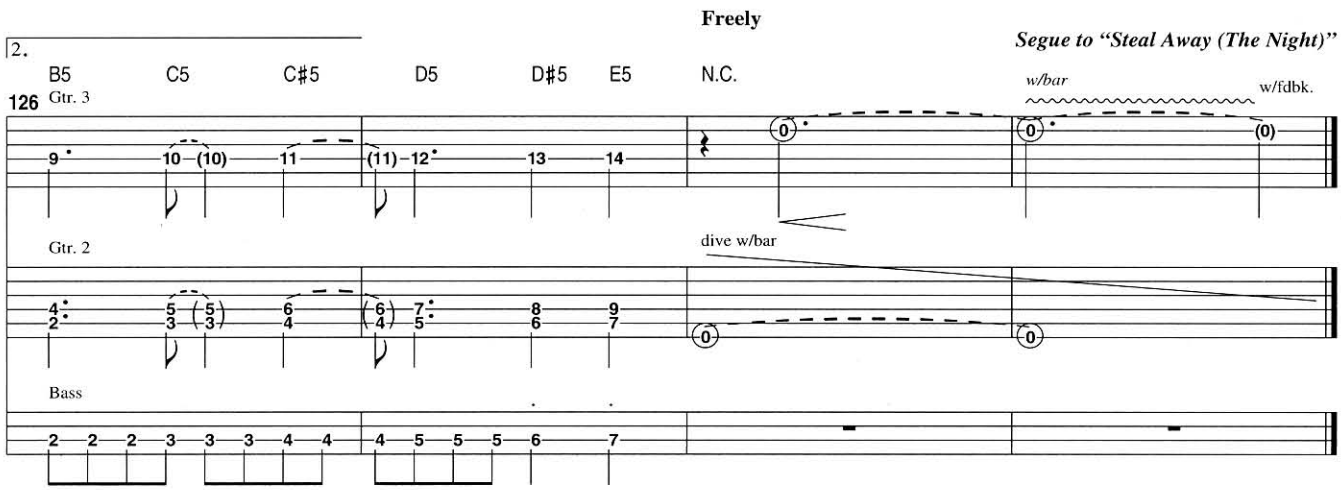
K **Outro** (5:45)





Freely

Segue to "Steal Away (The Night)"



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